

capture

AUSTRALIA'S LEADING PRO PHOTOGRAPHY MAGAZINE

What is art?

Getting to the heart of the matter

Naked truth

The 21st Century nude

Profile: Ed Kashi

Meet the legendary visual storyteller

Lost Angels

Lee Jeffries' powerful, haunting portraits

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OUR COVER

This issue, our cover comes from Lee Jeffries. The image is from his series, *Lost Angels*, which focuses on homeless people from around the world. His aim is to capture human emotion and produce portraits that have a spiritual quality.

<http://facebook.com/LeeJeffriesphotographer>





Tough questions

We like to pose the difficult, confronting and challenging questions here at *Capture* magazine. We don't always have all the answers, but one thing we can promise you is robust and forthright views from leading industry experts and practitioners. In this edition, we consider the question of what makes something 'art'. Human beings have been producing art since they first started scratching and scribbling on cave walls. These days, things are a little more sophisticated, but still the question remains: What is art? And even more perplexing questions arise in relation to just how much people are willing to pay for art, and what art is really worth. Annoyingly, the frequent, and not always satisfying answer of, "whatever the market will bear" doesn't really help us get to the heart of the matter.

Sales of pieces for the more 'traditional' arts still perplex and astound us every time a new record is set. Earlier this year, Pablo Picasso's *Les Femmes d'Alger* sold for US\$179,365,000 at auction, while the world's most expensive sculpture, Alberto Giacometti's *Man Pointing*, sold for US\$141.3 million at Christie's. And the one question that almost always arises is, "Is it worth it?" Just don't ask us!

Photography is a relative newcomer in the world of art and the prices it commands are nowhere near what its distant relations attract. The reasons for this are reasonably straightforward. It's much harder to sell the notion of a one-of-a-kind with a photograph

which can be reproduced countless times.

In order to address this, photographers rely on limited edition runs. US photographer, William Eggleston, rocked the boat a few years ago when he made images available for sale which had previously sold as limited edition prints.

Currently, the most expensive photograph ever sold is a 1999 work by Andreas Gursky, *Rhein II*, which sold for US\$4.3m in 2011 at auction. However, in

late 2014, Australian landscape photographer, Peter Lik claimed to have broken this record by selling a black-and-white image, *Phantom*, taken in Arizona's Antelope Canyon, for US\$6.5m to a private unnamed collector, but doubts about the veracity of this claim remain.

Interestingly, an image by Ansel Adams is yet to crack the one million mark, and is relatively far down the list having commanded a sale price of only US\$609,600 for *Moonrise, Hernandez, New Mexico*, which was shot in 1941.

The *Capture* website is going great guns with plenty of fresh and inspiring content being uploaded all the time. If you haven't already done so, take a peek, and sign up for the fortnightly newsletter – www.capturemag.com.au.

[capture]

Incorporating Commercial Photography. Established in 1963 as *Industrial & Commercial Photography*.

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Talent

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Tyler Brown □

From full-time manufacturing production manager to full-time wedding photographer, Tyler Brown is a largely self-taught artist who credits his success to endless hours of online research and a priceless, informal mentorship with local Perth photographer, James Simmons. “I was always drawn to photography, however it just never felt accessible,” says Brown, remembering his early doubts about giving up his day job to focus on photography full time.

It was a life-changing wedding that gave Brown the fire he needed to inevitably take the leap. “I had no idea I would get into wedding photography until some close friends asked my wife and I to shoot their wedding,” he says. “The groom was suffering from terminal brain cancer, and the joy I gave the couple through my photos was palpable.”

Brown’s creative view towards wedding photography is centred on finding natural light, genuine expressions, darker exposures, and symmetrical framing of the subject. “I’ll climb trees, roll in dirt or stand knee-deep in a pond to capture a unique perspective,” he says.

Having shot professionally for two years now, Brown is considering his future as an artist, as well as a client-led photographer. “I will continue to focus on weddings as that’s where I really get to pour my heart out, but I have recently begun to explore my personal style too, with creative portraiture and the use of geometric shapes,” he says.



www.brownphotography.com.au





□ Kelly Gerdes

"I have a very strong urge that I need to be creating something all the time," says Hobart photographer, Kelly Gerdes. "I simply don't feel satisfied or complete if I am not working on something new." Gerdes bought her first DSLR while living in Albany, WA. Her first real passion was landscape photography. "I loved nothing more than being able to jump in the car on a warm evening and just drive to somewhere random and spend a few hours in the quiet, taking in my surroundings," she says.

When Gerdes moved to Hobart a little over three years ago, she used the opportunity to assess her interests and realised that her need to be creative was more than just a hobby. Being at home a lot more with children, Gerdes started to explore a new world of imagery with her macro lens. "I found a real love and connection with abstract and illustrative images," she says.

Gerdes was named the 2013 EPSON Tasmanian Emerging Photography of the Year. In 2014, Gerdes started working on a series of images, *Smoke & Mirrors*, which are made by photographing hundreds of images of smoke and compositing them to create scenes. With these images, she was named 2014 AIPP Tasmanian Illustrative Photographer of the Year, was a finalist for the 2014 APPA Illustrative Photographer of the Year, and awarded 2014 APPA Highest Scoring Print with a history making score of 100/100. She was also a semi-finalist in the 2014 Moran Contemporary Photographic Prize and a finalist in the 2015 World Photographic Cup, representing Australia in the Illustrative category.

Gerdes is in the early stages of planning a first solo exhibition with the *Smoke & Mirrors* series. "I will admit this part of the journey has not been an easy process," she says, referring to the challenge of pitching her work in the marketplace. "But when I love doing something this much, I find it impossible to give up and will keep chipping away at it."

Gerdes was awarded seven Golds out of her eight entries in the 2015 EPSON Tasmanian Professional Photography Awards, and was a finalist for AIPP Tasmanian Illustrative Photographer of the Year. She is the current president of the Tasmanian chapter of the AIPP.

kellygerdesphotography.com.au



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Ed Kashi

For decades, legendary visual storyteller Ed Kashi has captured the experiences of the disenfranchised, voiceless and forgotten. Here, Armani Nimerawi reverses the spotlight to tell his tale.

Writers' block

The world owes a great debt of gratitude to Ed Kashi's poetry professor. If not for the erudite educator's harsh criticisms, the young Kashi might have followed his childhood love of literature and storytelling into a life of pen and paper. As it was, however, Kashi's freshman fantasies of a Nobel Prize for Literature were shattered, and the 17-year-old, adrift and in the grips of an early-onset existential crisis, was forced to search for another outlet for his innate need to narrate.

Fortunately for all, it was here that fate intervened, for, as well as curmudgeonly professors, New York's Syracuse University is also home to the Newhouse School of Public Communications, boasting one of the most lauded photography and photojournalism faculties in the United States.

Armed with naught but a hastily completed black-and-white darkroom class and a rented camera, Kashi assembled his very first photographic portfolio. With the compensation of a good dose of natural talent, he was accepted into the highly competitive course. "Within a few months I fell in love," he states simply.

Though the disparagement of Kashi's poetic skills may have been the conscious catalyst for his change of heart, the photographic seeds had been deeply, unknowingly sown years before he ever held a camera. When

BELOW: JT Abba, 30, and Naanman P. 30, pose for a portrait in Kaduna, Nigeria on 4 April, 2013. Both men bear the scars of the St. Rita Catholic church bombing that took place on 28 October, 2012 in Kaduna, where 4 people died and 192 were injured.

they weren't watching TV or going to the movies, Kashi and his friends were frequently found lurking in New York's public libraries, where they would pour over old copies of *LIFE* magazine. "That was what informed me," Kashi recalls fondly. "That was what made me feel alive and made me imagine about the world out there."

Kashi had also been cultivated by the crucible of the 1960s and 1970s; a time when images had become the *lingua franca* that gave voice to the great political, social and cultural ferment that was taking place across the world. "There was the women's rights movement, the civil rights movement, the environmental rights movement, the anti-Vietnam war movement," Kashi explains. "All these things were part of the succour that I was breathing and drinking in my formative years, and it all came together very organically under the guise or banner of photojournalism."

The raison d'être

Born, raised and educated in the great melting pot that is New York, Kashi's life up until graduation could hardly be described as cloistered. Nonetheless, once his laurels were earned in 1979, Kashi was ready to expand his horizons, and credits a most unconventional source for giving wing to his flight from the East Coast. "I attribute it to Woody Allen," he laughs. "In the 1970s, after some of his movies, I thought, 'I do not want to become Woody Allen!', this myopic New Yorker who thinks that the world begins and ends on the Island of Manhattan."

But where to relocate if you're looking to avoid the regrettable slide into Allen's quintessentially insular, not to mention hand-wringingly neurotic, New Yorker? California of course - its mellow optimism the very antithesis of The Empire City's freneticism and clichéd cynicism. "It seemed like a mirage, like a dream," Kashi reminisces. "For kids growing up in New York then, California couldn't possibly be real."

For Kashi, life in San Francisco would indeed be like a waking dream; the city by the bay would be the launching pad to an acclaimed career, and what began as an avoidance of cinema stereotypes would end as a 25-year sojourn.





Upon his arrival on the West Coast, Kashi set to work, taking on public relations commissions and shooting for free arts publications in the San Francisco Bay Area. “Basically anything that I could do that meant I’d be paid to photograph and also further my knowledge of the craft,” Kashi laughs. After a few years, he broke into stringing for the *LA Times* and a host of Californian magazines, and, in 1983, a mere four years after his graduation, Kashi was launched onto the national magazine market, working for some of the publishing leviathans of the age, including *Time* and *Newsweek*.

However, with each year of continued success came a mounting disillusionment with his work. “The reality of 90 per cent of magazine photography was doing colour portraits. After about five or six years of that, on some level, you could say I was a success - I was published all the time, I was making money, travelling - but I realised it wasn’t why I wanted to be a photographer,” says Kashi. “I wanted to be a photographer because I wanted to be a storyteller. My dream was to produce great photo essays like W.

ABOVE: Scenes along a highway in Bombay leading out to the Golden Quadrilateral Highway. The project is one of India’s largest and most ambitious infrastructure projects ever.

Eugene Smith or Henri Cartier-Bresson; the great photojournalists. I had to take it upon myself to develop my own personal project.”

In 1989, suffused with a newfound professional purpose, Kashi made what would be the first of many round trips to Northern Ireland to produce *No Surrender: The Protestants*; an unflinching look at the nation’s protestant communities and their attempts to rebuild their lives in the dawn of a fledgling ‘peace’ that was still haunted by the shadows of persevering prejudices. “It was the first time I started to make pictures I was proud of; that I started to make pictures in a reportage/documentary fashion,” says Kashi. “I was excited about what I was doing and, thankfully, other people were excited too.”

Three years in the making, *No Surrender* was a watershed in Kashi’s career. The project gained the attention of *National Geographic* magazine, and what Kashi terms “a higher class of publications”. It not only catapulted him onto the international stage, but would also set the scene for the work he’d do to this day: in-depth, long-form storytelling.

Making it personal

While Kashi started tackling big stories for *National Geographic*, he maintained a steadfast commitment to his own projects, travelling to produce smaller personal essays, such as *City of the Dead*, set in Cairo, or *Jewish settlers*, set in the West Bank. “There were so many different types of stories,” says Kashi, “whether it was going for three weeks, or working for three years on a project.”

In the mid-1990s, after almost a decade of intercontinental commuting, Kashi and his new wife, renowned writer and filmmaker Julie Winokur, turned their cameras on their own culture and focused on the issue of ageing in America. Originally intended as a one-off article for the *New York Times*, the project refused to die, and eight years later Kashi and Winokur were still documenting the vast and various experiences of America’s ageing population.

In 2003, *Ageing in America: The Years Ahead* was released as both a book and companion documentary. Both the original article for the *New York Times* and the final project enjoyed an explosion of international acclaim, winning over 20 prestigious international grants, awards and honours. Though completed over 10 years ago, the project’s legacy is still felt today, as it continues to challenge entrenched stigmas and preconceived notions about ageing in the US, a country that idolises and fetishises youth. “It began my magnum opus, and fulfilled my dream to create a timeless and valuable body of work, on an issue, that would live on,” says Kashi. “It wouldn’t just be for magazines this month, or this year.”

BELOW:
BJ Jackson, an American veteran who was wounded in Iraq, with his wife Abigail, 22, and two daughters Brilynn, 4 and Hailey, 2, in his hometown of Des Moines, Iowa. Here he is pictured in bed with his family, getting up to put on his prosthetic legs.

New horizons

Ageing in America also had an enduring impact on Kashi’s modus operandi, as it was during the course of this project that both he and his wife metamorphosed from print-based journalists to multimedia storytellers.

Kashi and Winokur were early adopters of multimedia within the small world of photojournalism, utilising the creative elements offered by video as early as 2000. “It was early on that we saw the potential, both creatively, as well as storytellers, to start to use the voices of our subjects and motion,” recalls Kashi. By 2000, the couple had started Talking Eyes Media, a not-for-profit production company that seeks to kindle public debate and advocate positive change via what Kashi and Winokur call “multi-platform” storytelling, which seamlessly combines photography, text, audio and visuals.

The couple’s foresightful embrace of multimedia has enabled them to tell more powerful stories that are capable of reaching, and touching, a wider audience. “Half of what I do now is video, and I would say 80 per cent of what I create goes directly to a screen, not to print. It’s profound; a huge change,” says Kashi. “Thirty-five years ago, when I began, I never would have imagined all the tools I have available now. The dream was to shoot Tri-X with a Leica,” he laughs. “Now, in most of my personal projects, I’m thinking short films and photo essay. In the past, it would have just been a photo essay. I can still do the traditional print or web-based series of still photos with text and captions, but now I can also create short films, and the material I have is so much richer.”





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Till death do us part

The depth with which Kashi explores his projects requires an enormous commitment; a type of devotion that will, inevitably, demand sacrifice. Like all photographers, Kashi has had to learn how to counterbalance commercial interests with his personal passions. It was a lesson that he learned when *No Surrender* was still in its fledgling stages. “That was a time when I was getting 10 to 15 magazine assignments a week,” says Kashi, still seemingly incredulous. “I wouldn’t even want that now! But I was a kid and I thought it was great! *Fortune* magazine calls, *Time* calls, *MacWorld* calls, *Stern* calls, and I said, ‘Yes, yes, yes!’ When I made that commitment in 1988-1989 to begin working on the project in Northern Ireland, that was the first time I was able to say, ‘From this date I will go to Belfast for two months. No assignment will stop me from doing that,’” he continues. “I missed a lot of work, but it was the key to developing myself as a storyteller.”

For Kashi, the dedication to personal projects is akin to being in a committed relationship. “It really is the same thing. If I tell you I am going to commit to you, it means that if another woman walks around the corner, it doesn’t matter. I am committed to you,” he says. “And, as with any commitment, it brings richness and depth and it allows you to build something that will last. That was really what allowed me to grow as a human being as well as a photographer, and learn what it meant to commit to my subjects and commit to my projects.”

With so many worthy stories to choose from, however, it can be hard to determine what to dedicate oneself to, so Kashi relies on a hallowed trifecta of fundamental needs that must be satisfied before he gives his heart away. The first criterion is a genuine interest, that can be sparked by the smallest

ABOVE: Ze Peixe looks out at the Sergipe River just outside his home in Aracaju. He has never used moisturiser or any sort of sun protection on his skin. Jose Martins Ribeiro Nunes, age 74, also known as Ze Peixe or “the fish”, is Brazil’s most famous boat pilot. He guides ships into and out of the port in a unique way: by swimming approximately 10-12 km.

detail, but once ignited, is all-consuming. “When I was in Northern Ireland, I read that the Kurds were the largest stateless population in the world. I was hooked! I spent the next year in libraries doing research, this is before the Internet, and I become so absorbed in the history, culture and geopolitical implications of the Kurdish cause.” Kashi’s captivation paid off, and his photo essay on disenfranchised Kurds would be his first project with *National Geographic*, and then later published as the monograph, *When the Borders Bleed: The Struggle of the Kurds*.

Kashi’s second touchstone is whether the project is actually possible. This is perhaps the most dynamic criterion, and has evolved with time and the ever-changing circumstances that revolve around doing reportage in dangerous places. “In a way, it’s actually become harder to choose,” Kashi admits. “Partly because I have a family, partly because the security situation in the world has changed, and also because funding has become so much more difficult. There’s lots of stories I see everyday in the *New York Times*, but then I know I can’t do that, because it’s too dangerous there now, or I can’t do it because the amount of time it would take to do it, I can’t give.”

The final test is the project’s journalistic value, and whether Kashi feels a difference can be made. Again, he admits this canon is not as clear-cut as it once was. “When I began my career, up until maybe the last five years, there was a sense of idealism that this work could really make a difference, and I ended up working in really touchy places,” he says. “With what’s going on now, they don’t even need us anymore. ISIS and Al-Qaeda don’t need their story to be told - they can now tell it for themselves. Moreover, we’re viewed as pawns in that game that are of value either to be killed or taken hostage.”



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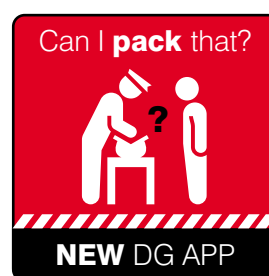


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Commitment at a cost

According to Kashi, the calculus of his work has irrevocably changed, and it has become a lot more challenging to do the work that he does; an irony, he states, as it has occurred at a time when he's never had more power or influence. Kashi now finds it a lot harder to go away for long periods of time. "I know this is ridiculous, and my wife should shoot me, but when my kids were really young, that's when I'd go away for two or three months," he laughs. "Now that they're independent and free, I try not to go away for more than 4-6 weeks at a time. But the teenage years, in some way, are trickier!"

While Kashi states that the transition from working in the field to his life at home has become easier, he is now becoming aware of the accumulative impact of a lifetime of reporting from conflict zones. "I can come back from South Sudan and within minutes I am cleaning the litter box and putting the dishes away, or helping my daughter with her homework," he says. "But

ABOVE: Walter Arsenio Rivera, 29, poses with his father, Antonio Arsenio Rivera, 58, in the cane fields of Chichigalpa, Nicaragua on 6 January, 2013. Both men suffer from chronic kidney disease.

it's much harder to socialise. I haven't taken a vacation in so many years because it's so hard to let go. I find myself more judgemental or resentful - not of people specifically, but of situations. When I am in a situation where everyone is really well-heeled and having fun, I struggle with that - that I am not able to go there as easily."

Though he is still playful with loved ones, light-hearted with friends and colleagues, and is still very much in full possession of his wry and witty humour, the spectre of projects past is now a constant companion. "It's no badge of honour," says Kashi simply. "It's troubling."

Seventh heaven

Fortunately, Kashi has an extensive support network of photojournalistic kith and kin, in particular, his fellow brethren at the VII photo collective, of which he was recently elected president. Kashi joined the agency in 2010, after almost 30 years of working solo. "I decided to join because, as much as I could achieve on my own, I felt that to be a part of something bigger was not only exciting, but had huge potential, especially at this point in my life and my career". VII membership would live up to Kashi's expectations, and then exceed them.

There are, of course, the obvious and tangible commercial benefits of being associated with the agency, such as the large-scale assignments that would otherwise have passed him by. "I am now working with a professor at Rutgers University - Newark on a three-year project that will create a documentary series on immigration. This would never have happened if it was with 'Ed Kashi'. But it was with 'VII'," Kashi explains.

Then there is the administrative support that his membership offers in terms of keeping up with the ever-changing business model of being a photographer. "There's marketing and self-promotion, and it's relentless," says Kashi. "I am committed and I get it, but it's exhausting and frustrating at times."

But, most precious of the opportunities and advantages offered by VII is the access it has opened to the minds and talent of his distinguished VII colleagues, and the possibility of collaboration. "I felt that if I could be





with a group of photographers and storytellers of this calibre, together we could achieve really awesome things,” says Kashi. “The ability to leverage the value, meaning and the potential of VII beyond the little cave of photojournalism, and into a broader context, is the most interesting part.”

The pedagogue

Just don't tell tales out of school Kashi begs. “To be with just random photojournalists talking about work? Shoot me. Just kill me. I can't cope,” Kashi laments. “I don't want to hear what project you're working on and I don't want you to ask me what I am doing next. What I want to do is go to my son's baseball game. I want to go to my daughter's soccer game. I want to talk to you about what's going on in Tunisia. But I don't want to talk shop,” he finishes earnestly. According to Kashi, there is a time and place for examining and breaking down his photographic practice, and that is in his role as an educator. “Those are the forums where I am going to open that piece of myself up, but it's in a structured and constructive context.”

Though he never envisaged that education would be part of his future career, it was very early on in his career, when Kashi was in his late twenties, that he started to get invited to speak at classes. While he admits that, at first, he participated for the simple joy of sharing his

ABOVE: Views of the Citadel of Aleppo, a World Heritage site and one of Aleppo's main attractions.

LEFT: Tradition and change for the Zulu people of South Africa, in 1998. Sugar cane fields near Melmoth are cut down and burned off after the harvest.

work, decades later, education has become a staple of Kashi's practice. He not only frequently lectures and hosts workshops, but he is also part of the VII mentor programme. Currently, he's acting as sensei to Iraqi photojournalist Ali Arkady, a two-year, unpaid, 24/7 commitment.

After his own experiences, nurturing the dreams of a new generation is a responsibility he must treat with utmost seriousness. “In some ways, I never feel more alive with my work than when I share it in these kinds of intimate settings or in lectures,” he says. “I am with people, it's real, I hear them cry and laugh. It's so alive.”

His own damning professor of yore should be terminally chagrined to find the young Ed Kashi has grown to surpass him, for he has become not just the storyteller he wished to be, but internationally revered as a poet of light, after all. ▣

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The art of the matter

It's a question that has haunted philosophers and the art world alike for generations. Photography still faces challenges in the art market, and in an age where art is a valuable commodity, the answers to this age-old question become even more desirable. Amanda Copp gets philosophical.

Ask “What is art?” at your next dinner party and you are bound to enter a long, confusing and confrontational discussion with your guests. Laid out on the table, will be their experiences at various art galleries, festivals and biennales. Your guests will tell of the times they looked at art in galleries and thought, “Why is this even here?” Not to mention their reactions when they saw the price tag. But these experiences of confusion and questioning are almost universal. Visit any art gallery around the world and you will be confronted with artworks that make you question why particular pieces are hanging on the wall at all. Trying to define art is filled with exceptions and contradictions, creating a dark maze of unanswered questions that art and photography are yet to emerge from.

A brief history of time

But it wasn't always like this. In fact, the humble art of photography may have been the very spark that started this fiery quest to define “art”. Around 400 BCE, long before photography was even on the table, the great philosopher, Plato, believed art's purpose was to imitate nature. This view was shared by most of society at the time. But 2000 years down the track, the birth of photography changed everything. When photography hit the scene, it struck dread into the hearts of artists everywhere. A method had arrived that made painting, and its current purpose, essentially obsolete.

Not only could photography realistically capture the world around it, but also do it faster and more accurately than painting ever had. Photography replaced traditional art forms as the primary method of recording and imitating the world. No longer could art simply be a reflection of reality. It had to become something more. And so arrived Modern Art, and all the conceptual ideas that came with it. This was the

shift that brought about the conceptual wave that asks, ‘What is art?’, and while art and photography have come a long way in exploring it, the question continues to send tremors through the art and photography industries today.

Answering the unanswerable

While there is endless debate over what art is and is not, reality tells us there are some parameters to what can be considered art. But whether art is defined by aesthetic value, conceptual ideas, social commentary, or craftsmanship, there are always exceptions to the rules. Hellen van Meene is an established Dutch artist who works primarily with photo media. In her recently released book, *The Years Shall Run Like Rabbits*, she opens a window into girlhood and young womanhood, reflecting on this strange yet familiar stage of life, in portrait form. “When you see an artwork, you feel as if someone would like to share something with the world, as if it is something more than just a nice image,” she says. “That doesn't mean that a simply, beautiful photo isn't art, but it goes deeper than only a nice picture. The line is very thin.”

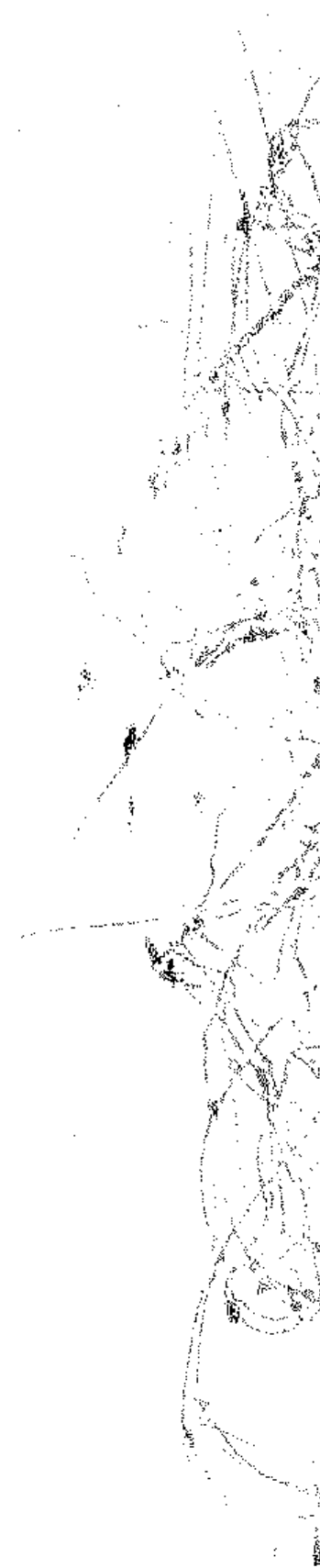
Another person who has to deal with this age-old question is Michael Reid, professional art dealer and founder of the Michael Reid Gallery. He has galleries in Berlin, Sydney and the New South Wales town of Murrumbidgee. He says that art has a usefulness beyond the utilitarian. “You can't dig dirt with it. You can't eat it. Art is when an object transcends that which is useful, to being that which is still very, very important.” But ultimately, he says ‘art’ doesn't really require definition.

Objective or subjective?

Grant Scott is a professional photographer, senior lecturer at the University of Gloucestershire, and former creative director at Sotheby's. He is a well-known critic of the art world and in response to ‘What is art?’ asks, “What is love?”

RIGHT: Twirling wires, 2001.

[capture] sep_oct.15





© ROGER BALLEEN

It's another noun that, when attempting to define, is pitted with exceptions and mismatched interpretations. He says 'art' and 'love' are words that we cannot objectify, that is, they are not something we can define in concrete terms. Both are abstract. He says that merely asking, "What is art?" infers we are able to objectify it. "It implies that we are able to point at something and say, "That is art." But we can't say that, because what I think is art and what you think is art, are two completely different things." Australian art photographer, Tamara Dean is represented by Olsen Irwin Gallery. She states the power is in the hands of the artist to determine whether their work is art. "Because I created it with the intent to be art, then it became art. It's the artist who decides if what they are doing is art. But there are other powers, like galleries and buyers, that say whether there is a general consensus of whether it is art. They validate it."

Breaking the glass ceiling

While traditional methods of art production like painting and sculpture have been considered art forms for thousands of years, photography has only joined the ranks of fine art relatively recently. For a very long time, photography was labelled the lesser art. But views changed and photography became a celebrated part of the art word. Today, photography's integration with art runs so deep that the distinction between art and photography has disappeared. It has become synonymous with the general term 'art'. Fran Clark is the co-founder of major Australian gallery, ARCONE Gallery, in Melbourne. "You'll hear me saying 'photo media' as opposed to 'photography', because it's really a much wider span than just photography. I wouldn't think of someone who works in paint as a painter; they're a contemporary artist. The same as a photographer is an artist. The fact that these artists use photography is irrelevant, because they create incredible ideas."

Roger Ballen is an influential, American-born artist and photographer, now based in Johannesburg, South Africa. He says the challenges photography has faced in the art scene boil down to two factors. "A famous sculpture or painting is one of a kind. Up until the late 80s, photographers traditionally didn't edition their work, and there was potential for unlimited supply. People aren't going to pay a lot of money for something when there is a lot of it out there." The second factor was the size of images. "The change in digital technology allowed people to produce large scale pictures as a substitute for paintings. This played a huge role in influencing the market in the 90s," says Ballen. His influential artwork will be exhibited at Sydney College of the Arts in March, 2016.

Lost in the crowd

But now the tables of the art world are turning again. The world of mass image production has truly begun. Everyone has become a photographer, but does this mean everyone is an artist? "Photography was this sort of black art for a very long time," says Grant Scott. "It wasn't really accessible to the majority of people. Every time you wanted to shoot a frame, you had to buy film and get it processed. There was a cost implication. You didn't do it unless you were really serious. Whereas now, photography has become a global language accessed by all, and totally democratic," he says. Roger Ballen describes a similar issue. "The problem in photography, versus sculpture or painting, is that everyone takes photographs. People don't see themselves as Picasso or Rembrandt or Michelangelo, but they see themselves as competent photographers, however it doesn't mean they are great photographers or artists," says Ballen.



© HELLEN VAN MEENE

Good, better, best

Hellen van Meene reflects on this idea. "The funny thing is, the techniques are getting easier, but photos don't get better," she says. "You see more photographs, but you don't see *better* photographs." Murray Fredericks is a top Australian artist. Specialising in landscape photography, he says that this oversupply of images has meant that professional photographers must be able to separate themselves, making the need to define art more important than ever. "As we know, the world is *full* of nice photographs. What the artists do, somehow differentiates their work into art, out of that mess of photographs that gets pumped out every single day."

There are many arguments out there that attempt to degrade the value of photography in the art market, but these statements become rather irrelevant when you look at the huge proportion of photo media works hanging in galleries and selling at auction houses. Art dealer, Michael Reid says the photography-isn't-real-art argument essentially imploded a number of years ago. And this is as simple as the demand for photography in the marketplace. "When you look at Sotheby's or Christie's contemporary art catalogue, a third to a half of every catalogue is photography."

Spot the difference

While this acceptance of photography in the art market is a welcome reality, the wave that is contemporary art has admittedly hit Australia slower than other parts of the globe. Michael Reid adds that the realities of distance is the main factor slowing

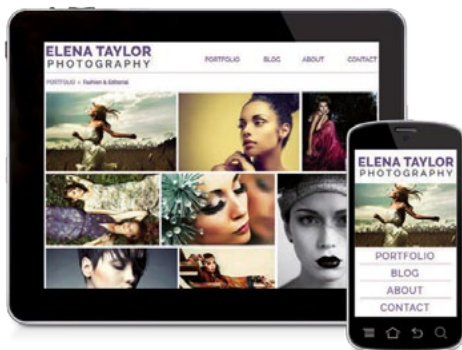
ABOVE: *Zonder titel*, 2014.
39 x 39cm,
C-print.

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Australia's art progress. "As much as transcontinental flying is readily available, there still is a larger time-space difference between say London and Prague, or London and New York. There is a physicality that we can't dismiss even though current communication and travel is much faster than ever before." Pair this with the fact that Australia is essentially a conservative nation, and the speed at which new, artistic styles are accepted abroad, is significantly slowed in our distant, island continent.

Ken Duncan is a one of Australia's most well-known artists and photographers, and the creator of numerous iconic Australian landscape photographs. When he first started in the art photography industry, the market's attitude had not yet accepted photography as a fully-fledged artistic endeavour. "I asked one of the main gallery owners in Sydney at the time, 'Why aren't you dealing with photography? Why aren't you giving it the value it needs?' At the time, America was adopting photography into the art markets, so was London. And he said, 'Well, photography isn't really an art, it's a hobby.' And I thought, well with an attitude like that no wonder we're never going to get anywhere." But the shift to photography's acceptance has without a doubt occurred. Michael Reid reasserts that nearly half of all the artists he represents are photographers and they are a big section of his business in terms of the volume of work as well as the value of work that they sell."

ABOVE:
Berlin, Clärchens Ballhaus Mitte, 10th of July, 2012.

TOP RIGHT:
Hollywood Dreaming, LA, USA.

RIGHT:
Muybridge 2015. 120 x 160cm, digital pigment print. Edition of 7.

Money, money, money

Now we reach the second big question in the art world which is, 'How much is a photograph worth?' Money has always been a contentious issue, as artists wrestle with doing art for the sake of art and the fact that everyone needs to put bread on the table. When Andreas Gursky cracked a million dollars for one of his photos, the world sat up and paid attention. Photography became a valuable investment and the market flocked to it. But once it was established that photography is valuable, why are there such huge differences in price? What makes one photograph worth so much more than another? "I think it's all a big game," says Hellen van Meene with brutal honesty. "It's a funny game. It doesn't always value work if it is great or not. But the price doesn't say anything. It's just a game."

Michael Reid says convincingly that valuing art is simple economics, and value is assigned where value is due. "It's no different from having to value land," he says. "You start with the value of a house. Where's the house situated? What's the city, the suburb and the street? Then you look at specifics like whether it was designed by an architect, or badly built. The same process goes for art. You start off with assessing if the artist is of national standing, and whether they're sought after or if the work is a particularly important period of their practice. And is it their iconic image? You start with big



© KEN DUNCAN

questions and you just drill down.” Ultimately, like most markets, art is still ruled by the laws of supply and demand, and the artworks are worth whatever the market pays for them.

I don't get it

Many people have tales of being confused by artworks: a urinal (*Fountain* by Marcel Duchamp), an inflated party balloon tacked to a wooden panel (*Artist's Breath* by Piero Manzoni), or three basketballs in a fish tank (*Three Ball 50/50* by Jeff Koons), the list goes on and on. But artist, Murray Fredericks makes the point that even if some people can't see why a artwork is worth so much, famous works always come with a specific context that makes them more valuable. “If someone sees a Gursky picture selling for \$4.2 million, it might just be a picture of a supermarket. But you need to look

at the history and the context of that shot, who he is and where he's come from. Knowing what he represents, what that photograph represents, and what it represents in his career, you then discover why it's worth so much money. The photograph is often just the execution of an idea. It's not that it's a good photograph.”

Gursky's work, for example, drills down and defines contemporary consumer society. “It comments on how we live and who we are. That's what great art is. It holds a mirror up to society and we get to see who we are through the art work. He's at that level, and that's very, very different to taking a nice picture of a waterfall,” Fredericks says. But while the market is obsessed with money and value, Hellen van Meene reasserts that money shouldn't be the only thing in focus. “I think money is important, but it should not overrule the work. If that's happening, then people are not looking at the work anymore.”

The Emperor's New Clothes

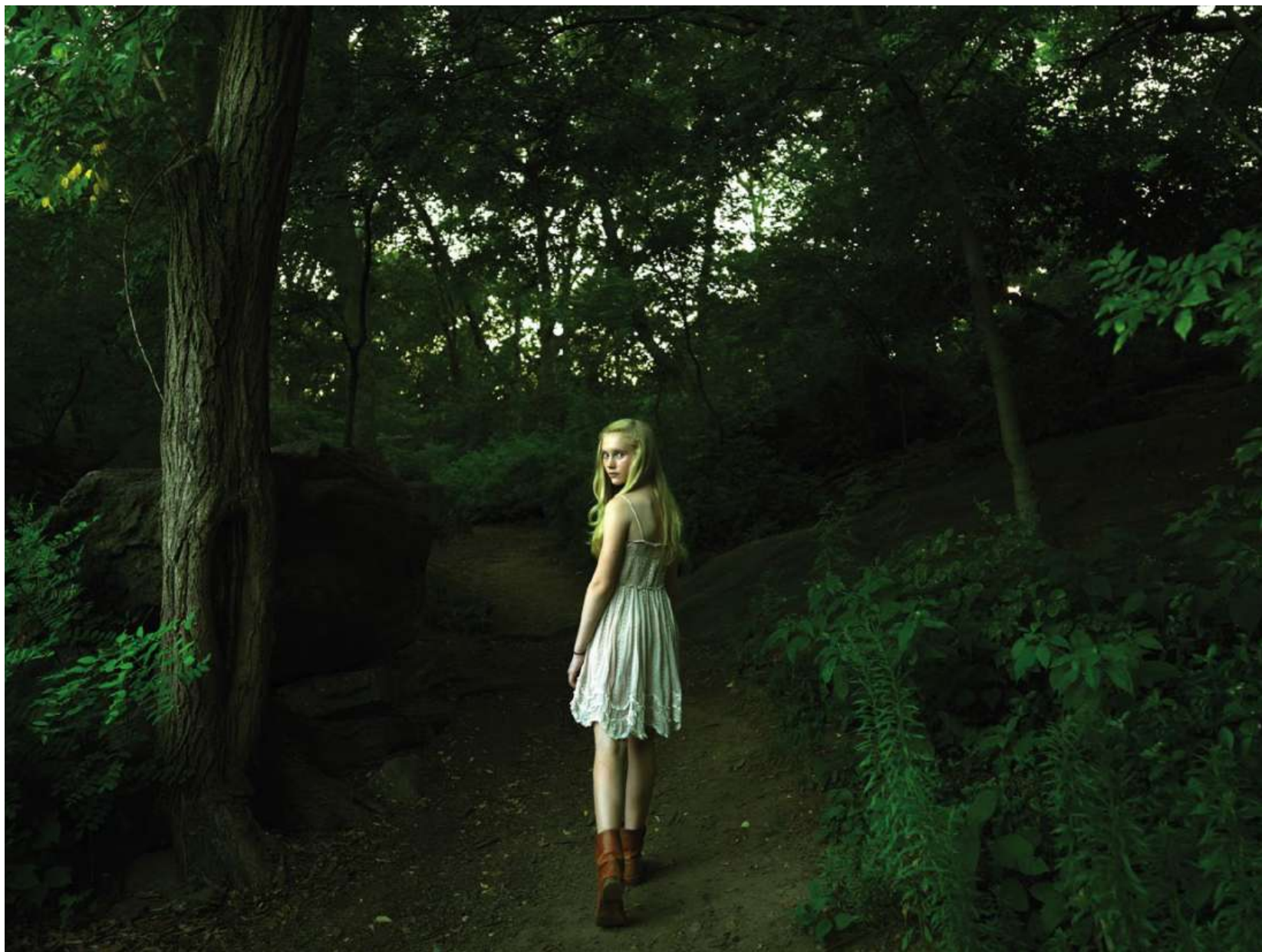
Admittedly, this whole art debate gets a little out of hand sometimes. Trying to nail down terms and definitions for abstract concepts can start to seem rather banal. The trials of defining art become even more prominent in the context of art and money, because, ultimately, art serves a limited utilitarian purpose. While the art world often asserts its superiority over commercial industry, Grant Scott says there is no distinction between the two. “All

photography that has a commercial transaction is commercial. So if you're an artist and you sell a print, that's a commercial transaction.” In his experience, most of the people who collect photography have no interest in it. “A good friend of mine is a multi-millionaire in London and he's got a huge collection of some of the worst photography I've ever seen in my life. But he's buying it because he sees it as an investment. These are broad brush strokes. But it's a commodity market. It's just a photograph.”

As previous creative director at Sotheby's, Scott has seen it all. “While I was there, no one saw art as art. They see it as a commodity. They see it as a price tag.” But Ken Duncan says one day people will see the art world differently. “I can tell you, the Emperor's New Clothes is alive and well, and this is the case in most galleries. One day some kid will come along and say, ‘But there's nothing there, Mister!’ and the response will be, ‘Look here kid, this is a very deep and meaningful picture!’ But it's the Emperor's New Clothes all over again.”



© MURRAY FREDERICKS



© TAMARA DEAN

Skating on thin ice

If in fact the art market is plagued with a giant case of The Emperor's New Clothes, it is certainly something to fear. The public suddenly tiring of the constant philosophical questioning art is what worries Erwin Olaf, the influential Dutch artist specialising in photography. He has an exhibition coming up in Sydney's Customs House next March, organised by the Netherlands Consulate-General. "We have to take care, because the public is not stupid in the end, and the collectors are not stupid. At a certain moment they will say 'I don't understand this art anymore and I don't want to understand it anymore, because I'm getting cheated.'"

Olaf says the art world cannot continue to ask the 'What is art?' question, because artists like Marcel Duchamp and Andy Warhol asked those questions a long time ago. "We have to give a few more answers now. These questions are so repetitive. I'm afraid that at a certain point people won't take this art seriously anymore." Olaf relates this worry back to a moment in Dutch history called 'tulip mania'. In the 1600s, tulip bulbs were selling for more than ten times the average annual income. "They were selling for enormous amounts of money. And then one day, it all exploded and everyone looked at the tulips and thought, 'But it's only a tulip bulb!' I'm a little bit afraid of that for the art market."

Time will tell

The somewhat underwhelming conclusion, and something that many people have known for a long time, is that ultimately, art is subjective. Despite the huge efforts that go into debating definitions and assigning monetary value, what art is for one person will inevitably be something quite different to the person standing next to them in the galleries they happen to

A person who transcends time, is the person who is the real artist.

Ken Duncan

frequent. Ken Duncan says that time will be the ultimate test of what is art and what is not. "It's the general public, in time, who will tell who's story was really worth listening to and whose story was really worth attaching to part of our history. A person who transcends time, is the person who is the real artist." Art that transcends time becomes removed from the historical

trends of an era and becomes part of a larger contextual framework.

Ultimately, trying to answer 'What is art?' is impossible. As much as people try to pin down parameters and box in the definition of 'art', there will always be exceptions to the rules. So next time that inflammatory question pops up at a dinner party, have a healthy and robust discussion, but politely end the conversation with, "It's all subjective." And leave it at that. ▣

CONTACTS

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Tamara Dean	www.tamaradean.com.au
Ken Duncan	www.kenduncan.com
Murray Fredericks	www.murrayfredericks.com.au
Erwin Olaf	www.erwinolaf.com
Michael Reid	www.michaelreid.com.au
Grant Scott	www.grantscott.com
Hellen van Meene	hellenvanmeene.com

ABOVE: Claire, The Edge 2013.
Pure pigment
print on cotton
rag 76 x 100cm.
Edition of 8.



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© ERWIN OLAF



© TAMARA DEAN

ABOVE: *Caveman #2, The Edge 2013* (part of a diptych)

“In our increasingly secular society, there are less and less formal transitional markers, structured rites of passage and significant rituals for young people to guide them through critical stages in their lives. My series, *The Edge*, explores the informal rites of passage that young people create for themselves in nature. The initiations, the pushing of physical, spiritual and emotional limits in order to discover one's sense of self. Jumping into the abyss and confronting fears, seeking a spiritual, transitional experience. The return of the primal in the contemporary.”

Pure pigment print on cotton rag.

76 x 100cm.

Edition of 8.

LEFT: *Keyhole 1, 2011.*



© ROGER BALLE



© MURRAY FREDERICKS

ABOVE: *Salt 400*, 2014.
140cm x 255cm.
Digital pigment print.
Edition of 7

LEFT: *Take off*, 2012.

Campaign Trail

Get the lowdown on some of the hottest advertising campaigns from Australia and around the globe.



Tim Tadder

For Tim Tadder, advertising photography is a collaborative exercise that requires creative and technical minds to coexist and co-create. His recent *Winter is Coming* campaign for Reebok did just that, and the final images are a testament to his approach. “The raw concept came from the agency, but the final visuals were very much a collaborative effort between many creatives,” he says.

With tight talent schedules and an uncooperative Mother Nature, the execution was not devoid of its challenges. “Because the subjects were world-class athletes, and in the middle of the hockey season, shooting with them on location was not possible,” Tadder says. “As well as this, it was not yet winter, so the frozen scenes were not in season.” The team was therefore forced into an extensive pre-production process whereby the scenes were built with stock imagery and CGI; these environments then dictated the angles and studio lighting for each shoot.

While this timeline might seem backwards to some photographers, Tadder describes the process as common in the advertising industry. “The post production was simple after we built the images as part of our pre-production. Once we had the images, from the studio shoot, we were able to seamlessly drop them into the environments and integrate them,” he says.

Photographer: Tim Tadder

www.timtadder.com

Campaign: *Winter is Coming*

Client: Reebok

Agency: Taxi NYC

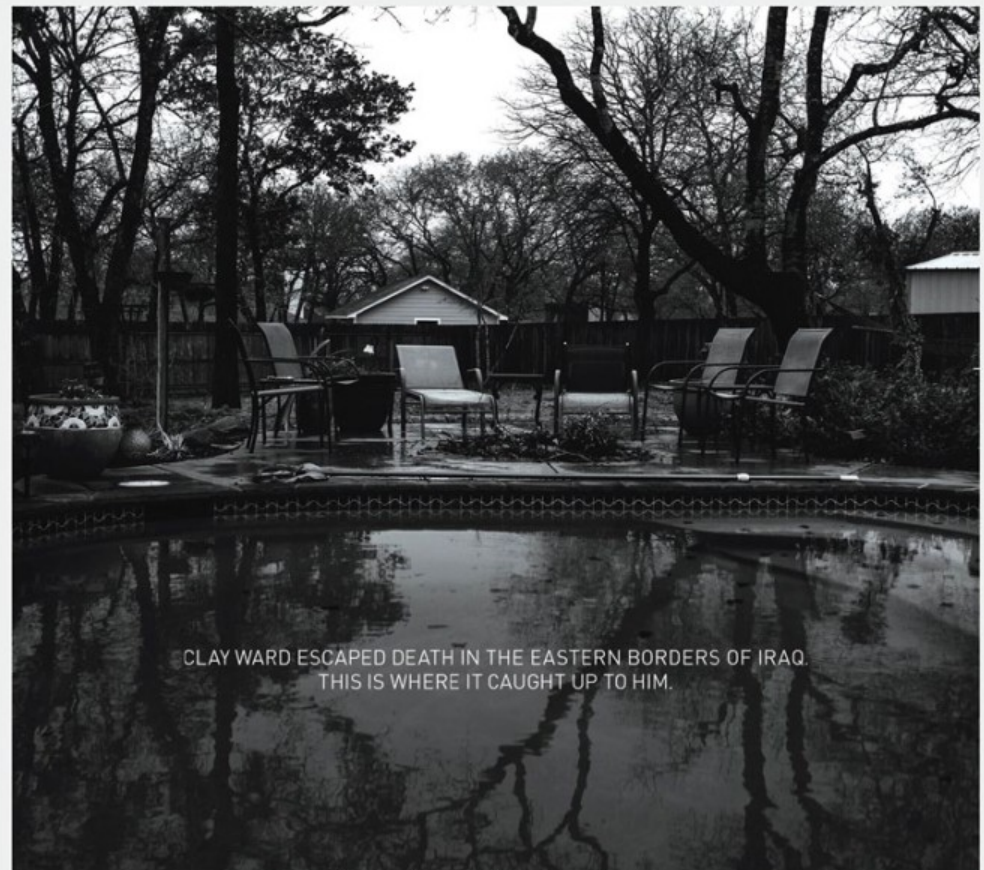
Senior Creative: Pat Welsh

Associate Creative Director: Andrew DiPeri

Post Production Artist: Matthew Haysom

GETTING ON THE TRAIL

Shot an amazing campaign recently? Send images (JPEG maximum quality, 2,700 pixels longest side, zipped into one ZIP file) and brief story to marcgafen@yaffa.com.au for consideration.



Coming home from war is deadly. Today, 22 veterans will die by suicide in America. War is killing our vets thousands of miles from the battlefields and even many years after they've come back. Enlist in the fight at Mission22.com.

UNITED IN THE WAR
AGAINST VETERAN SUICIDE



Our veterans are leaving one battle and coming home to another. We're fighting a war against suicide. Each day 22 vets, like Ryan, take their own life. Let them know they have an army behind them. Enlist at Mission22.com.

UNITED IN THE WAR
AGAINST VETERAN SUICIDE



David Guttenfelder

Taking its name from the shocking statistic that 22 American war veterans commit suicide every day, Mission 22 gave the issue a name, but not a face. The *War at Home* campaign shows the empty living rooms, bedrooms, garages, and hallways where soldiers are dying from suicide. "I wasn't always photographing the exact place where the suicide happened," explains conflict photographer David Guttenfelder. "I walked through their homes and their neighborhoods, which really had become their personal battle spaces. These otherwise-mundane places took on a darker, more ominous feel."

After returning from 20 years in war zones himself, Guttenfelder's focus had not been on advertising or architectural photography. "A traditional documentary photographer would approach this very differently. Mission 22 built a bold campaign around a clear point of view. With print, web, TV, social, billboards, they started a broad conversation. I learned a lot. These are approaches I might also bring to my editorial work in the future." During the three-week production, he had to face his own feelings about coming home from war. "My career covering war helped me connect with the grieving families. I felt I had a strong bond with them. I'd even been on the same front lines with some of these veterans who'd taken their own lives."

The campaign took home a Bronze at the Cannes Lion Awards for PR Campaigns.

Photographer: David Guttenfelder/National Geographic Creative

www.davidguttenfelder.com

Campaign: *War at Home*

Client: Mission 22

Agency: Crispin Porter + Bogusky, Miami

Executive Creative Director: Gustavo Sarkis

ACD/Art Director: Daniel Pradilla

ACD/Copywriter: Matthew Davis

Group Exec. Art Producer: Lisa Lee



Objects of desire

When it comes to gear for photographers today, the choices are almost endless. The challenge is to ensure that capital investment is spent wisely on equipment that will offer reliability, performance, and value for money. And even look pretty sexy. Paul Clark investigates.

For professional and emerging photographers, one's equipment is so much more than simply the tools of the trade. It's an integral part of the business, a major investment, and, more often than not, represents elements without which the business could not efficiently and effectively operate. Technology is advancing at a rapid pace, and to become complacent means that you might not be moving your business in the right direction as quickly as you could be.

Photographers with their fingers on the pulse are always on the lookout for reliable gear that will not only enhance their next studio or location shoot, but where possible, also save them time during the processing workflow. And if the new gear is pretty to look at as well, even better.

Below, we take a detailed look at some of the most sought-after equipment, much of which will be near the top of pro shooters' wish lists.

Cameras

While most camera bodies still follow the same basic body shape, with a few notable exceptions including the Lytro, internals are constantly changing and evolving. The growth of sensor megapixels continues unabated after a brief hiatus, as does the availability of 4K video recording and improved low-light performance. The rise and popularity of mirrorless camera for professional applications also continues at a solid pace.

The Nikon D810 remains a highly desirable DSLR with a 36 megapixel full-frame sensor and an expandable ISO range from 32 to 51,200. Following in the footsteps of the D800, it's been a particular popular



choice amongst professionals. It was also named the Technical Image Press Association (TIPA) 'Best Professional DSLR' winner for 2015.

The Canon EOS 5DS and 5DS R are full-frame cameras with 50.6 megapixel sensors and dual DIG!C 6 processors. Both are constructed from magnesium alloy and are weather resistant. The EOS 5DS R features a Low Pass Filter Cancellation Effect, which is not available in the EOS 5DS.

The market however is not all about the traditional DSLR. The Leica Q offers a 24 megapixel full-frame sensor, while Sony's offering includes the A7R Mark II. The Leica Q is the company's first full-frame camera with a prime lens and features a Summilux 28mm f/1.7 ASPH lens and a choice of control interfaces including touch screen, along with built-in Wi-Fi.

The Sony A7R Mark II looks set to delight both still and video shooters. The new E-mount offering includes not only a 42 megapixel back-illuminated sensor, but the ability to shoot 4K video as well. The camera has 5-axis image stabilisation and ISO expandable from 50 to 102,400.

Fujifilm and Samsung also offer mirrorless cameras that have appealing features. The Fujifilm X-T1 offers dust and weather sealing and a large, fast, multi-mode viewfinder. Offering a user-friendly experience, the camera has traditional control dials such as manual shutter speed, exposure compensation, ISO sensitivity and metering on the top plate.

The lightweight Samsung NX500 features a 28 megapixel Back Side Illumination (BSI) APS-C sensor and 4K video recording. Built-in Wi-Fi and Bluetooth connectivity allows for easy photo sharing with smart devices. Users can tilt the 3-inch display touch screen 90° and rotate it 180°.

Equipment is also taking to the sky with camera gear optimised to fit in small drones. Blackmagic Design's Micro Cinema Camera has a Micro Four Thirds lens mount and is designed to be operated remotely. Billed as the world's smallest completely open and customisable camera, it is suited to use with drones and almost any mobile application that requires minimal weight and remote control.

Panasonic's new weatherproof LUMIX DMC-GX8 features a 20-megapixel Digital Live MOS Sensor, 4K video recording, 90-degree tiltable live view finder (LVF), microphone input, and image stabilisation (IS). The IS system features four-axis stabilisation in the camera body, combined with two axis in the G-series lenses. 4K burst shooting is available at up to 30 frames per second, continuously for up to 30 minutes. A new free-angle design has been adopted for the 3-inch 1,040K-dot OLED rear monitor. It also features built-in Wi-Fi and allows remote shooting using smart phone or tablet.

Action cameras

The Panasonic wearable HX-A1 action camera is designed for recording dynamic point-of-view video in rugged outdoor situations. Panasonic offers the capability of capturing night vision in total darkness by attaching an infrared lens cover and using an optional IR light source. The HX-A1 is waterproof, dustproof, shockproof and freeze proof without any additional housing.

GoPro has also been removing bulk and weight, releasing the 74g Hero4 Session camera, with one-button control, 1080 p60 video and 8 megapixel photo capability. A special surf version is available, equipped with a board mount and tether.

Glass

The Nikon AF-S NIKKOR 500mm and 600mm f/4E FL ED VR lenses are both claimed to be the world's lightest at their respective focal lengths. The use of magnesium alloy for barrel components helps reduce weight. Each lens also features Nikon's vibration reduction and

an electromagnetic diaphragm mechanism. The release of these lenses is a natural progression from the AF-S NIKKOR 300mm f/4E PF ED VR, also claimed to be the lightest in class. The 300mm also introduced a PF (Phase Fresnel) lens element, a first for NIKKOR lenses.

The Canon 11-24mm f/4L was named 'Best Professional DSLR Lens' 2015 by TIPA. It uses 16 elements in 11 groups and a nine-bladed electromagnetic diaphragm. This ultra-wide angle lens has a built-in hood and features a weather-proof design to protect the lens from dust and moisture.

Lighting

The broncolor Siros compact monolight system is available in both 400 and 800 joules output versions. The equipment is operated either by a single rotary controller or using the 'broncontrol' app via Wi-Fi, with all the basic functions operated from a tablet. The Siros can be used with the complete range of broncolor light modifiers. Recharge time for the 400 joule head ranges from 0.02 ('S' configuration) to 0.95 seconds and 0.07 ('S' configuration) to 1.9 seconds in the 800 joule.





The Elinchrom ELB 400 outdoor flash unit is a 424Ws pack that can manage up to 350 full power flashes per charge and can recycle in 1.6 seconds after a maximum output burst. The Lithium-ion battery charges in 1.5hrs. Special features include strobo, delay and sequence mode, and the pack weighs just 2kg.

Storage

With the increasing size of photo and video files, and the need to access them quickly to avoid compromising workflow, reliable, high capacity storage has never been more important. Thankfully for photographers, there are a whole host of excellent, reliable options available.

QNAP's TS-x51 Series offers network attached storage (NAS) solutions in 2,4,6 and 8 bay options, with RAM expandable up to 8GB. A range of units allows users to choose depending on their capacity needs with the TS-651 offering an 84TB capacity and the 8-bay TS-851, up to 96TB of storage.

The Synology DiskStation DS1515+ is an expandable 5-bay NAS server. The DS1515+ can be equipped with up to 6GB of DDR3 RAM and host up to 90TB of raw capacity with two Synology DX513 units. Performance of over 450.77MB/s reading and 396.5MB/s writing is available. For photos and videos, DiskStation also offers a dedicated web album and mobile app.

The WD NAS systems in the MyCloud range are geared towards creative professionals and business. Built with the MyCloud OS and WD Red drives designed specifically for NAS applications, the Expert Series includes the EX2100 (two-bay) and EX4100 (four-bay) options for saving, sharing, backing up, streaming and managing large amounts of digital data. The new additions offer up to 24TB of storage capacity.

When it comes to camera storage, the SanDisk Extreme Pro range of memory cards offers capacities of up to 512GB in SD cards and 256GB in the CF card range, so running out of space mid-shoot is now a lot harder to do.

Monitors

The Eizo ColorEdge CG 248-4K 23.8" (60cm) hardware calibration LCD monitor offers the highest pixel density available in the ColorEdge range at 185ppi. Among other features, this monitor offers cinema and broadcast presets, a built-in calibration sensor and 4K zoom function. The 4K ultra-high-definition (UHD) screen (3840 x 2160) is four times the size of full-HD (1920 x 1080). The monitor reproduces 99% of the Adobe RGB colour space.

Printers

The Epson SL-D700 has been designed for commercial photo and photo merchandise production. The printer is suited to a range of professional applications and produces prints from 89x102mm to 21cm x 1m on a choice of gloss, lustre and matte media. In normal production mode, the SL-D700 produces up to 360 4x6 inch prints per hour. The SL-D700 also features a high-speed mode which produces up to 430 4x6 inch prints per hour, and a high quality mode.

Audio

The RØDELink Filmmaker Kit represents the next generation of digital wireless systems. Series II 2.4GHz digital transmission and 128-bit encryption means that it is able to constantly monitor and hop between frequencies to maintain the strongest possible signal level at a range of up to 100 metres. The kit contains a receiver, transmitter and broadcast-grade lavalier microphone. The receiver features an OLED display with information on level, battery status - of receiver and transmitter, mute and channel selection, and can be mounted on a standard camera shoe mount, 3/8" thread or belt-clip.





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Supports

In keeping with the theme of photographers wanting to travel more and do more, Manfrotto's Befree offers a lightweight tripod option. The Befree carbon fibre tripod is designed to fit into carry-on luggage and backpacks and weighs a mere 1.1kg, capable of taking a 4kg load. A unique folding mechanism allows the legs to fold perfectly around the head and quick release plate attachment. In the closed position, it is only 40cm long.

For those photographers who want to cut their trekking load down even further, the Manfrotto Off Road walking sticks provide the option of leaving the dedicated tripod or monopod at home. The top of one walking stick features a camera mount integrated into the handgrip. Each stick consists of three sections of aluminium tube and weighs only 400 grams. The camera mount will support up to 2.5 kg.

Bags

LowePro have the needs of the travelling professional in mind with the Pro Runner II Series of backpacks. The Pro Runner II series has three models, each with a dedicated 'device zone' to protect multiple devices with screens. The RL x450 AW II is the largest, and can function as a backpack or roller to carry two pro DSLR, 5 to 6 lenses, a large laptop plus extra smart devices.

TIPA recently named the Think Tank Airport International LE Classic rolling camera case 2015's best photo bag. This bag holds a professional kit of two camera bodies, multiple lenses, flashes and accessories. For the drone operator, Think Tank offers the Airport Helipak, which will securely carry a Phantom quad copter or similar size aircraft, plus the supporting control equipment and accessories.



Built to resist harsh conditions in the field, the F-stop Mountain Series bags offer shooters three new packs: the Anja, Sukha and Shinn. The Anja is a 40 litre Ripstop Nylon pack with a strong Hypalon base to protect camera gear. The Sukha is a 70 litre capacity bag, while the 80 litre Shinn is specially designed to carry larger video rigs. F-stop's customer favourite, the 50 litre Tilopa, continues in production. Among other bags, F-stop also offers an ultra light 30 litre pack, the Kashmir, which weighs only 1kg when empty.

Software and web

Zenfolio, the photo hosting and e-commerce platform, offers three plan levels. The Starter plan offers the features a photographer or videographer needs to elegantly display and share their work online. The Pro plan offers all the customisation, selling and marketing features needed to run a photo business online, while the Advanced plan offers some additional features that well-established photography business and studios with higher volumes may need. Zenfolio also offers an app that allows clients to instantly view, download and save photos on their mobile devices. The app complements the Zenfolio photo website services.

Bitdefender produces a range of computer security software to keep information and networks secure. Bitdefender offers a range of features including high scanning speeds with minimal impact on computer operation. The Total Security package features include Cloud anti-spam, encryption capability and device anti-theft.

Drones

Aircraft hire is an expensive way to go about aerial photography. The modern range of drones however, are relatively cheap and offer another creative photography option.

DJI's new Phantom 3 offers an inbuilt camera with 12 megapixel Sony sensor and either 4K or HD video recording. The 1.2 kg aircraft has a 23-minute flight time



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*35mm equivalent.



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and 2km range. The device links to a mobile app to allow tracking, live view, rapid editing and upload to share the results of each flight.

Parrot's 400g Bebop drone carries two dual-band Wi-Fi antennas that allows it to handle both 2.4GHz and 5GHz frequencies. A 14 megapixel stabilised camera records HD video and still images in a 180° field of view. For additional security, the lens is splash and dust proof.

Goodies

Enliven location shoots with the Braven BRV-HD. This water-resistant Bluetooth speaker with a rugged water-resistant casing offers 28 hours of wireless play time. The BRV-HD doubles as a smart phone or tablet 'power bank' charger and incoming calls can be answered using it as a built-in noise-cancelling speakerphone.

The D-Link DCH-100KT security kit includes the DCS-935L HD Wi-Fi Camera, smart plug and Wi-Fi motion sensor, and is ideal for both home and studio surveillance and security. Wi-Fi connected, you can monitor vision, movement and power devices on and off via the dedicated app. The camera shoots HD video, including in complete darkness at a range of up to 5m. Another popular choice for surveillance in the range is their Cloud Camera DCS-5222L.

The D-Link VIPER - Dual Band AC1900 modem/router offers high speed Wi-Fi with D-Link's SmartBeam technology. The router enables multiple HD video streams, fast file transfers, and lag-free gaming/video chatting. The unit even offers a separate 'guest' network for convenience and additional security.

The Momento Pro range of fine art books are printed on high quality cotton rag paper and bound with a choice of luxurious covers. The



products are designed for wedding, portrait and commercial photographers, artists and self-publishers. Custom-made cases for the presentation of digital files are also available.

No shortage of choice

The equipment examined for this article suggests there is a trend towards integration across the expanding world of portable digital devices. Easy sharing of images across mobile platforms is one aspect, while control of camera functions and systems such as lighting, studio security, and even drones is another.

We can expect that the range, endurance, controls and payload of drones will only improve, eventually offering a wider range of capabilities and equipment-carrying choices that will be of interest to more photographers.

The demand for information integration, as well as increases in file size has naturally increased data volumes and the requirement for secure storage. The 'personal cloud' and fully networked home or office is here to stay.

For photographers, the requirement of reliability remains. Tasks such as transporting gear and storing images are not fun, but rather professional necessities. As well as emphasising such important elements in their offerings, we also see manufacturers generating a level of emotion or engagement. Launching new technology is part of it, but the introduction of new colours, interesting designs and tactile controls are part of it too.

Technology such as larger sensors or airborne cameras that was complex, heavy or expensive yesterday is simpler, lighter and more affordable today. Collectively, these advances add to the creative options available to photographers. Which options professionals select will depend on their needs and budget. But either way, the good news is that today we are more spoilt for choice than ever before. ▣



GEAR LINKS

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Get your kit out.

The 21st Century nude

Over the last two centuries, the nude in photography has been subject to significant transformation. Nikki McLennan examines just how far it's come, and how much it's changed and evolved.

Nude beginnings

One hundred and seventy five years ago, photographers who ventured into nude photography did so on sizable daguerreotypes, most likely for their own amusement, relying on heavy drapery to style the shoot with poses inspired by Neoclassical and Renaissance paintings and sculptures. The models were of questionable reputation, and always sourced in European brothels, adding a scandalous facet to the venture, and were seen to be beyond redemption, but really were forced into these positions due to poverty in a sexist, bourgeois society. These unfortunate "fallen women", became the first photographic images of nude women on the titillating French postcards of the late 19th and early 20th century. Available through tobacco shops and street vendors who hid them in their coat pockets, they were mostly sold to tourists or those wanting something naughty for their private jollies. The only other nude photographs at this time were for medical studies, entirely different in their function, intention and style.

From make-believe sketches to fantastic flesh

Historically, the new medium of photography responded to the need for a precise representation of the nude form, and also allowed painters and sculptors to fix the nude body and study it in an uninterrupted timeframe. Since photography obliterated the make-believe function of all other media, it also laid the foundation for a general shift away from the idealised concept of the body towards realism. Yet as the new medium involved real flesh and body parts, it was viewed as controversial and thus struggled to be recognised as a genuine art form. It was provocative and challenging, and as a photo is what it is, they were shocking to society. Kenneth Clark, the great art historian, described public perceptions of nude photography to be veiled in "the great frost" of prudery. This is why the photographs were kept in pockets, and not displayed in galleries. The first pioneer for recognition of nude photography as a fine art form was Alfred Stieglitz, who photographed his wife, Georgia O'Keefe, in the nude in the 1920s and 30s. They had to fight for this body of work to be shown in galleries. Incidentally, in 2006, this body of work sold for US\$1.36 million, further proof that nude photography was being taken seriously in the art world.

Famous nude photographers

Helmut Newton was absolutely provocative when he combined his revolutionary nude photography with fierce Dobermans, kinky collars, stilettos and suspenders in his commercial work. The work for French *Vogue* would turn out to be one of the high points in his career. The

MAIN:
The Garden,
from the series,
Soliloquy.

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© PAUL GIGGLE



© FIONA WOLF-SYMEONIDES

photographer became a proponent of the need to change the views on gender issues. Instead of imagery of docile women found in the majority of magazines and similar publications of the time, Newton was interested in capturing the concepts of strength, danger and dominance, and these shone out of his portraits. In this way, the photographer took a role of participant in the discourses of gender equality and battle of the sexes in late 1960s and early 1970s. Labelled by some as an exploiter of women and creating contextual tones of misogyny, Newton was defended by his models who asserted that the photographer was a man who respected and loved women. Newton's original theme continues to inspire artists, and was the theme of the 2015 Pirelli calendar shot by Steven Meisel.

Throughout the 1980s, during the height of the supermodel era, nude photography continued to focus on the idealised concept of the female form. Dominated by high profile, male fashion photographers such as Herb Ritts, Mario Testino and Bruce Weber, nude images focused on portraits of genetically-blessed, incredible stunning supermodels. The Pirelli Calendar was, and still is, a showcase for the ultimate embodiment of female perfection in nude photography. Later, female photographers such as Nan Goldin and Diane Arbus photographed the ugly, deformed, the underprivileged and it stands in contrast to the male photographers such as Horst's and Newton's models, which were over-styled and stunning in their

celebration of form. The female photographers were doing a broader, documentary style encompassing their husbands, and children, especially Sally Mann, whereas the male photographers were focusing on the beautiful, fashion side. And the latter continues to be a major focus in commercial, fashion and nude photography across the globe today.

12 Natural Wonders

Since the 1960s, Pirelli's collectible calendars have inspired international commercial fashion photographer, Paul Giggie. "They were exclusive and as a creative director of magazines, it was very difficult to get hold of those images for print, as they were only let out to top-tier magazines such as *Vogue*," says Giggie, who was formerly based in London, but now lives in Brisbane. Giggie creates stunning photographs to do with pure concepts of allure, femininity, seduction and confidence. His personal project, *12 Natural Wonders* will span over 12 years, in 12 different countries with 144 different models. "When you are constantly working commercially, you often ask what you are leaving behind. My response was to create a personal project that I can put my heart into. The end result will be 144 fine art pictures, enough to make a coffee table book."

Giggie's 2015 Italy calendar is all about confidence and beauty, whereas 2016 Russia will have a Coco Chanel ballet theme. "When working with models, I tell them that I don't want them to pose for men, like they would for *Ralph* magazine," Giggie says.

LEFT: Brittney, from *12 Natural Wonders Australia 2013*, shot on Moreton Island, Queensland.

LEFT BELOW: *Beauty Myth. The blank canvas.*

Perfection in the nude

Portuguese photographer, André Brito's nudes are captivating and stunning in their finesse, incredible lighting and complete bodily perfection. As with other photographers profiled in this article, Brito works on his fine art nudes to fuel his creativity and motivate himself to produce personally meaningful work. "My nudes are a personal project, but I'm always open to exhibitions. I sell my images as artwork, in limited series of high quality prints, but their main purpose is to fulfil my needs of happiness while a photographer. When we work as commercial photographers, we have to please the client, so 90% of the times, we cannot do what we really like to do. In order to have no limitations, no clients, no lines to follow, I do some nude shoots, where I am my client and I am in full charge," says Brito. "On one particular project, my goal was to create unseen images with a couple, on the basis of strength and balance. The model was a friend who is a stunt professional, and a professional dancer. They trained together for a number of days and presented me with their poses. I then had some small 'twists' to make things harder, and the results were amazing."

The contemporary Australian nude

Sydney-based photojournalist, Paul Blackmore's recent exhibition, *One*, searched for an "essential beauty and commonality of grace by stripping back distractions and limiting elements to one subject, one light source and one background". This collection of pared back nudes, which was shot in studio, shares the same authentic purpose

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and regard for emotional truth as Blackmore's more widely-known reportage work.

The work is in stark contrast to the commercial, fashion-oriented production of Paul Giggie's *12 Natural Wonders Italy 2015*, in their intention, process and the type of bodies represented. Indicative of the cultural times and the way in which the Internet can facilitate contemporary processes, Blackmore's own involved putting up notices on online casting sites. "I wanted real people to come in, to keep the same ethos that I use in reportage work. I wanted to know what they were about, work with who they are and with real body shapes and ages, all women. The aim was to find something universal in all body shapes. The work was not about youth and sexuality, but more about sensuality, a mood, or a feeling."

It's Blackmore's view that a lot of nude portraiture aggressively tries to create an ideal. "A great portrait takes [the viewer] on a journey and can be a space for emotion and feeling, of ambiguity and sensuality, as long as the work allows people in; as long as it is not about an ideal and more about a mental space than a physical one," suggests Blackmore.

The nude and the Internet

The image and representation of the naked human body allows an interpretation to be made of the elements and symbols of the culture of its time. Popular culture's overwhelming obsession with the Internet has impacted more on the genre than any other aspect, in terms of processes, intention and styles. Among the contemporary arts, photography has been mainly responsible for kindling interest in explicit visions, with the ease that a lens can enter a closed room, along with its involvement with social media, fashion, advertising and cinema.

"With the advent of digital photography and the Internet enabling us to find nude models easily, I think that the number of nude works has increased a lot, but unfortunately the quality has decreased proportionally," Brito believes. "The nude theme is becoming very banal, and the numbers of snapshots on this theme are huge. There are still some photographers trying to give some soul to this theme, and I hope that this is enough to maintain the charm and grace of the nude photography genre." One crucial positive advantage of the Internet is that it allows us to look at a whole range of styles, and be able to compare a nude from the 1930s to the intimacy of Sally Mann's work, to the controversial images of Bill Henson to something crass like a Kardashians "belfie" (butt selfie) from today.

The Internet has been blamed for disrupting teenagers' emotional, physical and spiritual development, with dangers such as cyber-bullying, sexting, online gaming and, of course pornography. Paul Giggie describes a time when young teenage boys may have only been able to see nude women's bodies at the mechanic's (thanks to Pirelli sending their calendars to mechanics for fifty years) or if they were lucky enough to find their father's stash of porno magazines. They would have been too embarrassed to buy a *Playboy* at the local newsagents in a small country town. "The perception of the nude has changed, rather than the nude itself. Now teenage boys can openly look at pornography, yet moments later also find artistic nudes exploring form and shape, or classical nudes in sculpture," says Giggie.

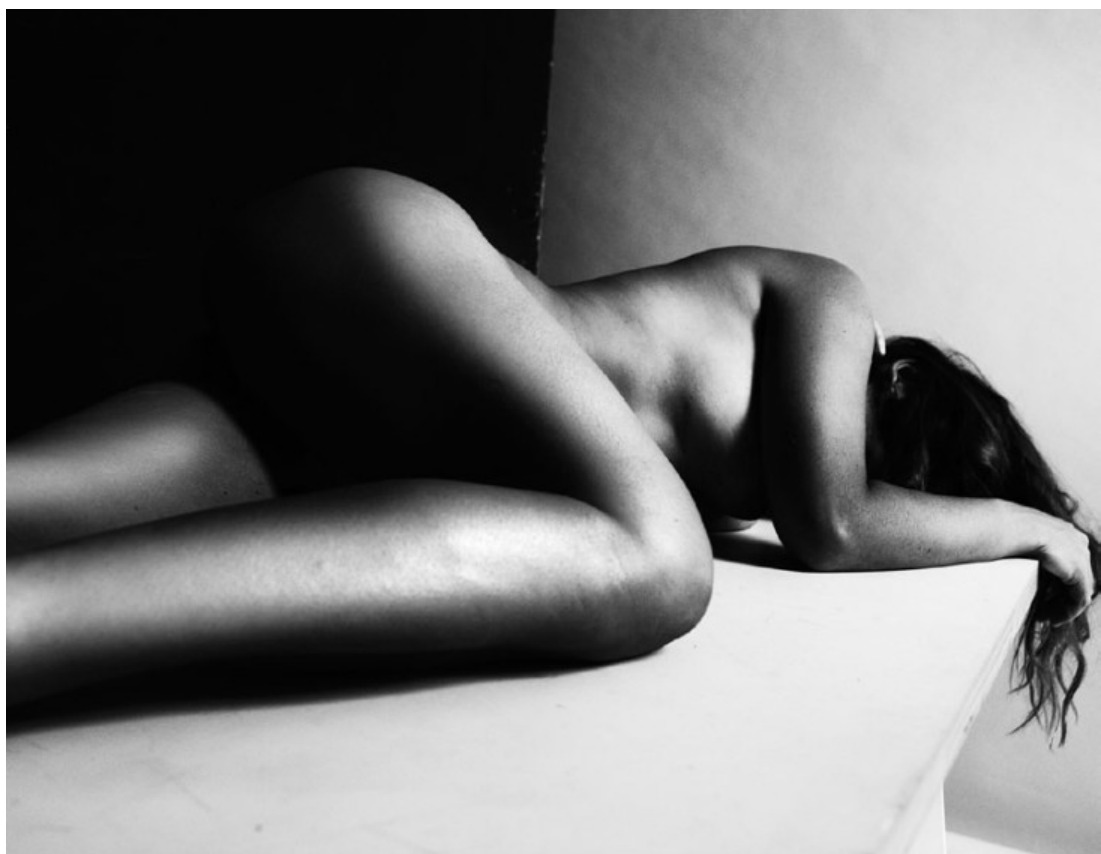
Give it a crack

The availability of online tutorials, practical workshops and more affordable, portable home studio set-ups, coupled the willingness of the current narcissistic generation means that everyday people are willing to pose and/or try their hand at nude photography. But from a career

perspective, shooting nudes is not typically something that many professionals do for commercial gain, and instead tend to focus on them for personal projects. One such photographer with an established commercial practice is Toby Burrows, whose personal projects *Fallen* and *Soliloquy* sparked considerable interest. Images from *Fallen* even appeared on Justin Timberlake's and Kanye West's blogs. "Any experience commercially exposes you to diverse briefs and challenges you to push your lighting and conceptual ideas. This diversity is ultimately visible in your personal projects. The commercial demands have no doubt influenced the way in which I approach a nude. I would like to think it has expanded my horizons," says Burrows. He feels that a nude is a collaboration between the sitter and photographer. "There is an unmistakable element of trust when dealing with a nude," he says. "I think that there is an opportunity to explore beauty, strength, vulnerability in the same image."

Working with completely naked models is not as simple as it sounds, especially for fashion photographers, who are used to having clothes, and hair and makeup done by professionals to create a theme or fantasy. When that is all stripped away, the approach can be quite different. Paul Giggie says that he's sometimes left with the question of just what to do with a nude subject. And he admits that it can be quite challenging. "When you light them, you have to define their skin, and every time they move, this can also impact the lighting," he says. "When you use flash, it can be too direct, too hard. I struggle to find romance with hard light, so I prefer combined big soft sources together with very hard sources," he explains, and cites French photographer, Sarah Moon as an inspiration, with her rejection of flash and use of soft, natural light sources.

Nude photography is certainly a genre that more people are interested in trying, and it is no longer reserved for an elite few, such as models, dancers and the genetically blessed, as it was in the 1980's Amazonian model obsession and again in 1990s with *Black & White* magazine, whose subjects were mostly models, pop stars and television soap stars. These photos were mostly grainy black-and-whites, and were a celebration of eroticism,



© PAUL BLACKMORE



creativity, meticulous composition and studies of light. The last decade has seen a shift with who is portrayed, the intention of revealing a naked body, and the methods used - often simpler and with less of a production feel.

Non-female nudes and different intentions

Fiona Wolf-Symeonides is a Sydney-based photographer and mentor who teaches a course on nude photography at Sydney's Australian Centre for Photography. She has humorously photographed male nude in domestic roles. What has changed in recent times is that we are now seeing representations of male and transgender subjects. We are also now so used to seeing nudes that nothing is shocking, though Jan Saudek and Robert Mapplethorpe's work is arguably still capable of this. "Nowadays, it is not just men photographing women for just one reason only. You can find more facets of nude photography out there – from body studies to really stylised scenes," says Wolf-Symeonides. Her well-known self portrait, *Vitruvian Woman*, a finalist in Head On 2013, is an example of a non-sexual female nude that challenges traditional representations indicative of the modern era. "My husband and dad saw it hung at the Head On Portrait Prize, but nobody found it in any way confronting or sexual. I present a talk and this image is part of it, and it absolutely ticks those boxes of having an intention and a reason, and being non-sexual. This is my selfie, but it's absolutely not about flaunting or exhibitionism," says Wolf-Symeonides.

In 2010, New Zealand-based photographer Rebecca Swan released a book of nude portraits of transgender people, with ages ranging from 20–60 years. Titled *Assume Nothing*, the portraits are "an archive of predominately queer life and are celebrated and applauded for their splendid and courageous refusal of certainty," says Judith "Jack" Halberstam in the prologue. This book is evidence of the shift over the last twenty years of what a nude portrait can

be. Artists and activists have been exploring the meaning and the potential of gender flexibility, and the widespread celebration of new levels of gender fluidity show a definite shift away from the beginnings of nude photography, which were always of women, mostly of questionable reputations, and often shown as the weaker sex, to be admired or sexualised.

Future directions

Today's nude photography is a combination of beauty raised to a conceptual principle as seen in the work of Paul Giggie and André Brito. Sometimes, it's an interpretation of queer and gender fluidity and at other times an emblematic study of faces and anatomy, through which the artist makes known their inner psychological perspectives or ideals known. With such a variety of shapes, experiences and truths to be represented in the nude, going beyond just the surfaces of bodies being portrayed, Edward Weston summed it up perfectly when he said, "The camera should be used for a recording of life, for rendering the very substance and quintessence of the thing itself, whether it be polished steel or palpitating flesh". And like any successful piece of art, Burrows says that a successful nude photograph is one that changes the way in which the viewer feels. "After all, everyone is different in what they are looking for in a nude." ■

CONTACTS

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André Brito
Toby Burrows
Paul Giggie
Fiona Wolf-Symeonides

www.paulblackmore.com
www.andrebrito.com
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ABOVE:
No Title 112.

LEFT:
From the series,
One.



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ABOVE: *No Title 138.*
 RIGHT: *No Title 142.*
 FAR RIGHT: *No Title 78.*



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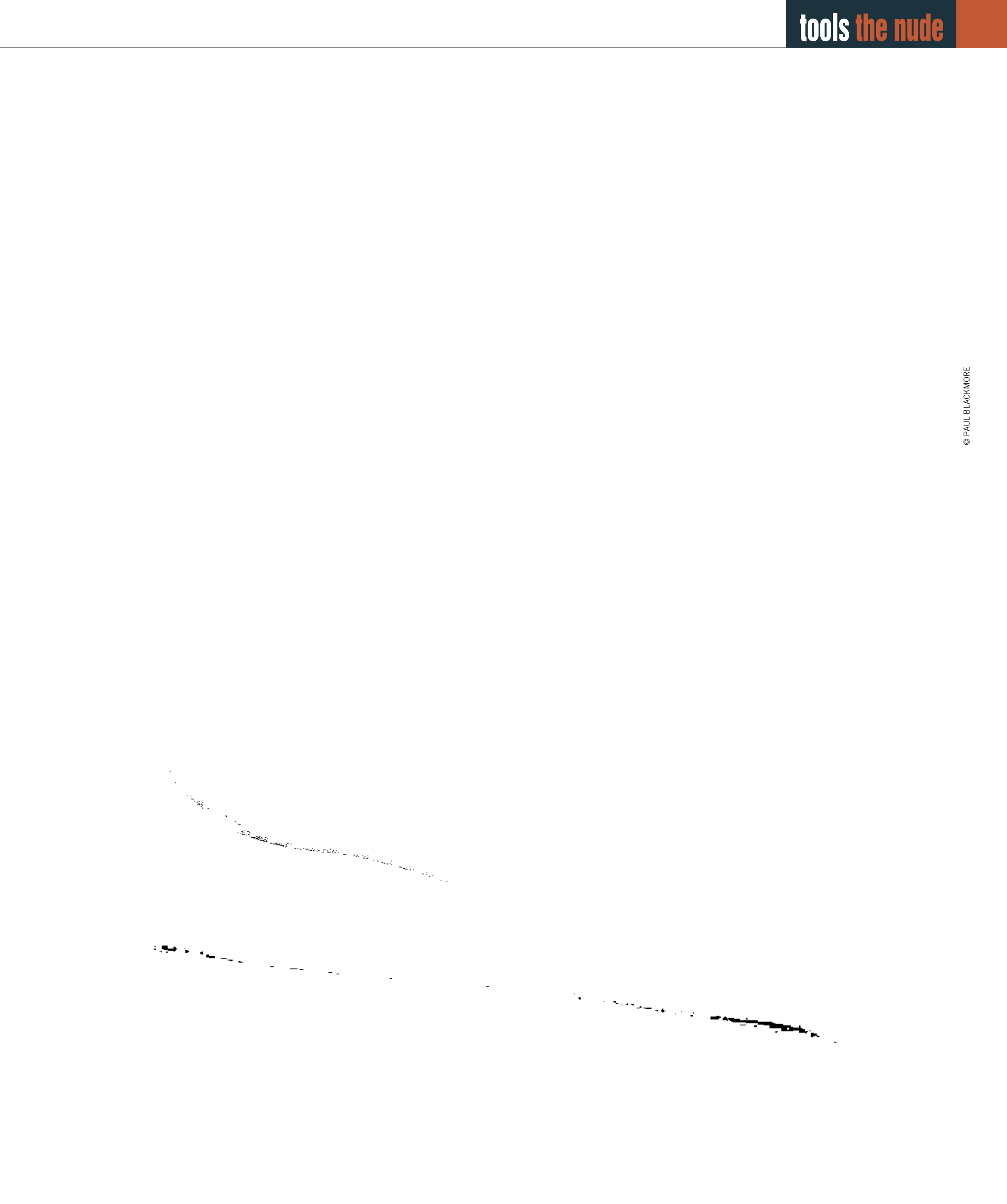


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ABOVE: *Untitled #5*.



© PAUL BLACKMORE

For anyone who loves a new piece of gear, the world of video opens up an Aladdin's Cave of cameras, lenses and accessories. The challenge however, is to prevent the Aladdin's Cave of treasure from becoming a Pandora's Box. Paul Clark takes a peek inside.



Video gear essentials

In this special gear feature, we assess options for the essential video kit at the high-end, mid-range and entry levels. The key to acquiring the right gear is determining exactly what your requirements are, and what you plan to shoot. From a short video clip to epic films, there is gear out there for every need, or want.

Heart of the system

The camera remains the heart of any video kit. At the top end are cameras such as the RED family, now offering up to 8K resolution. The modular system allows for customised camera assembly, including the use of lenses from other manufacturers. These cameras are professional tools and they demand professional accessories to achieve the best results from them. Worth tens of thousands, RED cameras are often hired for specific tasks rather than bought outright.

The Canon EOS-1D C, that shoots 4K as well as HD video, is at the top end of DSLRs. Advertising photographer and director, Brett Danton uses one of these, as well as a Canon C500 cinematography camera. "In the UK, we're shooting everything in 4K," says Danton. "One reason is so we can pull stills from the motion. Another is cropping, for the big digital lightbox billboards." Other options include the Canon EOS-1D X and Nikon D4S – both of which shoot full-HD.

The mid-range is a crowded arena, and cameras include the Nikon D810, Canon EOS-5D Mark III or Nikon D750. The D750 has a 24.3 megapixel sensor as well as the important feature of a choice of frame rates (60/50/30/25/24p) to achieve different video effects. The camera can also record direct to external storage.

Dave Cowling, director of D'nM Video Productions, has used the Canon 1D C for corporate video shoots, but for weddings he mainly uses a Canon 5D Mark II and III with what he calls "a bucket-load of lenses."

Video shooters looking for 4K video capability can also turn to mirrorless cameras such as the Panasonic GH4 or Sony A7s, which are firmly in mid-range territory. "We sell a lot of GH4 and A7s," says Alexander Cullen from DigiDirect. "Like the DSLRs, these cameras can be fitted with every accessory imaginable. With a Metabones adapter, pro glass from other manufacturers can also be used."

The new Nikon D7200 shoots full-HD 1080/60p videos and falls into the entry-level category. It has Auto ISO sensitivity control that allows the camera to automatically adjust to the appropriate exposure for moving the shot from dark to bright areas. In a nod to video shooters, the camera also has an independent 'movies' settings menu. "A D750 is a better option though," says experienced pro photographer and videographer, John Kung. "Using a D750 gives you a spare full-frame body."

Popular alternatives to DSLRs include the Panasonic GH4, which shoots 4K video, and Fujifilm X-T1. But the truth is that photographers have an almost unlimited range of camera bodies that can be placed at the heart of a video system. The camera alone is not enough to make a system that will deliver satisfying results as there are so many other crucial pieces to the puzzle.

The importance of lighting

Lighting, like sound, cannot be neglected if quality video is to be produced. "Just because we have high ISO sensors doesn't mean we never have to light," says Kung. "Sometimes you need to light to add shape and texture to a scene, or to create a mood. Sometimes the available light just isn't very nice, or doesn't suit the mood of the piece. Or, as is most often the case, you have mixed colour temperatures that are impossible to correct in post. Of course, that might be the look you're after, in which case go for it," he says. "It completely depends on the piece you're working on."

A range of video lights is available from Bowens, Metz, Glanz, and Manfrotto, amongst others. "We use Torch LED lights," says Cowling, "and can change the colour temperature. Plus they give us good battery life. We can also use a Dido 150W constant spotlight which requires a power connection."

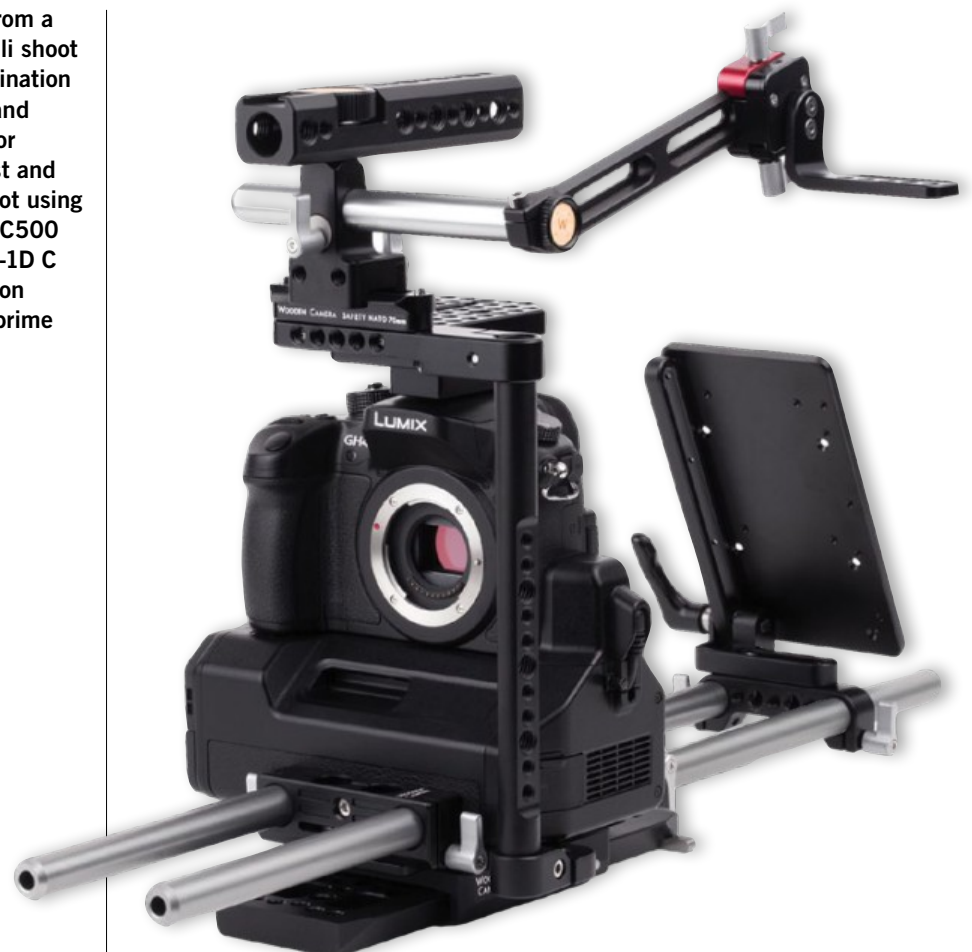
"When lighting for video, we have to light the whole area where the talent or subject will move around, which generally means lighting for a larger area," says Kung. Lighting for studio or location shooting can quickly add expense to the video kit, with high-end lighting such as Broncolor HMI 400 kits costing thousands of dollars to buy, so it's not unusual to simply hire gear as required.



© BRETT DANTON



MAIN: From a Nick Scali shoot - a combination of stills and motion for broadcast and print. Shot using a Canon C500 and EOS-1D C with Canon Cinema prime lenses.





Solid support

While video can be shot hand-held, the creative task is easier with some form of support, and the results are always considerably better. Something that's most likely already in every photographer's kit is a tripod. For a truly basic video kit, a general photography tripod will suffice, but the specialist video tripods available, such as Manfrotto's 546B Tripod System, are much better suited to the task.

A fluid head will offer better functionality than a standard head in that intended camera movement such as panning or tilting is smoothed out and the shot will not appear to shake. The fluid head also damps movement or vibration caused by operating the rig. Quality fluid heads can be bought for \$200 to \$1,000, and many will fit straight onto a regular tripod. From this point, some photographers will want to go further and acquire a dolly or rail system. These will allow for more extended camera movements with the necessary smoothness of motion.

Another ergonomic enhancement is a cage or shoulder rig, or both. Still camera bodies are not designed for mounting peripherals, apart from something on the hot shoe or the tripod mount. The cage system allows mounting a range of accessories that are more or less essential depending on the shooter's demands. The cage protects the camera body and lens, and provides additional mounting points for equipment such as external monitors or recorders, microphones and other devices.

The shoulder rig allows the shooter to support the weight of the camera equipment and maintain stability by bracing it against the body. Rigs like a Glidecam system go further, and have a three-axis gimbal that internally stabilises the equipment when the operator moves.

When discussing preferences for high-end rigs, Danton mentions Wooden Camera rigs. In common with many rig manufacturers, Wooden offer a range of options from complex to more stripped down.

"For me, the minimalist lightweight style works better," he says. Rigs like this have a seductive style, all drilled aluminium and shiny rails, evocative of 1980's F1 cars for photographers who recall those days.

At the top of the range for camera support is equipment such as the Ronin Mini 3-Axis Brushless Gimbal Stabilizer from DJI. This is a powered rig that eliminates shake and vibration while shooting hand held, or from a vehicle. Stabilised rigs cost several thousand dollars and may be augmented with a variety of booms, cranes and counter-weights to set up cinema quality shots.

All human portable rigs improve the capability to carry weight, but the weight is still there and it is hard work to move around. "You're still carrying a lot of weight in front of your body," says Kung. "A gym membership is a good idea!"

The best sound

Kung suggests that sound and lighting are often neglected when photographers think about shooting video. Get the sound right though, and a multitude of sins are forgiven. "You could shoot the video on an iPhone, but as long as you have pro audio, people will just think you're going for a grungy look," says Kung.

Internal camera microphones are really the option of last resort for sound recording. Inside the camera body, the microphone remains poorly placed to pick up sound from the subject, such as speech, and unfortunately, well placed to pick up noise such as the autofocus or manipulation of the camera controls. A microphone such as a Nikon ME-1 or the RØDE VideoMic Pro is money well spent at around \$250.

Numerous types of microphone kits are available to cover a range of recording tasks. General purpose equipment, such as the RØDELink Filmmaker Kit or Sennheiser AVX, is available at an affordable price and uses the latest wireless technology. "Sound quality is much improved by using radio mics on the key people speaking, such as the priest at a wedding, or the couple themselves," says Cowling.

To take a step up in sound quality, photographers may choose from a wide range of external recording equipment. An external recorder offers higher sound quality and, typically, a range of sound controls not found on the camera. As these recorders increase in expense and capability, they provide multiple recording channels. Zoom's H6 offers the ability to record up to 6 tracks simultaneously. Tascam, Roland, RØDE and Sennheiser also offer a range of sound recording devices at various levels of recording and mixing capability.



Kit options				
	Camera	Sound	Support	Other
Basic	HD camera – possibly full-frame/APS-C sensor	External microphone	Tripod with fluid head – video tripod preferred	Continuous lighting, adapters, filters
Mid-range	4K mirrorless camera or full-frame DSLR	External microphones and field recorder	Video tripod with fluid head, dolly or rail system, a camera cage, shoulder rig or Glidecam	Lighting, adapters, filters, EVF or monitor/ storage device
High-end	HD, 4K or even 6K – 8K camera	External microphones and multi-track field recorder	Tripod with fluid head, dolly or rail system, gimbal stabiliser rig, jibs, cranes, drone or piloted aircraft	Lighting, adapters, filters, EVF or monitor/ storage, external storage, follow focus system, external power



© JOHN KUNG



In addition to microphones, the equipment market offers a huge range of sound accessories to support basic to advanced recording requirements. These range from the terribly named, but inexpensive, 'dead cat' windshields to booms and stands which cost hundreds of dollars per component.

A clearer picture

The existing screen on most still cameras is poor as a video viewfinder. Many video shooters solve this problem by adding a monitor. Modern devices often house a recording device as well. Combined monitor/recorder devices include the Atomos Shogun 7"- 4K HDMI and 12G-SDI Monitor & Recorder and Convergent Design's Odyssey7Q+. These also feature touch screen controls.

Other bits and pieces

There is a vast array of other equipment that could keep a dedicated gear enthusiast researching for hours, or days. Small details are everything. ND filters are essential for video work, due to the shutter speeds used for video in daylight, but not all filter the IR spectrum. This can affect colour with some sensors, and specialist ND filters have become available as a result.

The stills shooter who already owns an HD or 4K-capable camera and a tripod can spend about \$500 and have the basics to shoot video. For those in the market for a new video-capable camera, plus additional equipment, that makes it a more complex decision-making process driven by what you really need.

Cowling favours the approach of keeping the equipment as light as possible. Gear such as external power supply, follow focus systems or external storage is not usually a priority. "We try to minimise how much is on the camera," he says. "We just change batteries and storage cards as we go." Changing the cards also offers a safety measure in that not all the footage is on one device.

Do you need 4K?

"More and more shoots are stills and motion shoots now," says Danton, "We can pull stills straight off the 4K video, or we can take a second frame with a DSLR."

4K requires a lot of data storage, and data transfer speed is also a consideration. "4K is a major draw, and it looks amazing," says Kung. "If you need 4K, you need the appropriate computing power to process it." If the budget is tight, computing power in the studio may be where the capital expenditure goes and some of the other expensive equipment, such as a camera and lighting, can be hired as it is needed.

On the horizon

Danton sees a bright future for video gear. "I'm fascinated by some of the new drones," he says. "They are geared to the cinema or stills photographer: the camera points independently of the flight path; so now you could do a track or dolly shot with a drone."

Closer to the ground, Danton finds that equipment quality is getting better and it is getting easier to use. "Two of the big trends I'm noticing are improvements to LED lighting, such as the SkyPanel (LED soft light) just released by Arri, and battery power," he says. "With power outputs improving, it means that more equipment is available to use on location with battery power." And overall, Danton feels that the general equipment trend is opening things up for photographers to have more fun shooting again. ▣

ABOVE: Graded frame exported from 4K sequence, and shot on a Panasonic Lumix DMC-GH4.

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Lost Angels without a filter

Roughness and poetry. Light and dark. Photography and psychology. British photographer Lee Jeffries' portraits of homeless people have gained world-wide recognition. Jesper Storgaard Jensen met with him and learnt why patience, emotion and empathy are so crucial in this body of work.

The subjects seem to come from somewhere else, from another world. Maybe from a distant planet which only exists in a science fiction movie. With their haunting eyes and tormented souls, they constitute a nameless army of faces that represent a society without winners - only the defeated, the marginalised, poor and dirty, commonly referred to as the homeless, vagrants, tramps or clochards.

Just look into their eyes or at their hands and skin, which often seems to be rough as old leather, and you'll understand that their lives have been very far from a fairy tale. Not a very pretty sight, some might say. And yet, someone, in this case the British photographer Lee Jeffries, has managed to find and capture a strange and rough poetry that emerges from the eyes of these human beings that live out their lives on the lowest rungs of modern society.

Since 2008, Lee Jeffries, a 43-year-old photographer from Manchester, United Kingdom, has walked the streets of London, Paris, Las Vegas, Los Angeles, Rome, Miami and New York in search of what he calls 'emotions'. The images that he's captured have been published in papers, magazines and news media around the world, including *The Independent*, CNN, *The Guardian*, and *Time* magazine, amongst others. And at the same time, earned him, a place on the list of "The ten most famous portrait photographers in the world", according to the photo site, Bored Panda, alongside US photographer, Steve McCurry.

"I guess the first time I was exposed to photography was in history class at school, when I was 14-years-old," Jeffries recalls. "I remember viewing black-and-white images of soldiers from the

First World War. There was something about their eyes in those photographs that left a lasting impression on me."

It probably sounds quite strange, but Jeffries doesn't even label himself as a true photographer. He is an accountant by profession and only started to get serious with photography in 2008. Prior to that, he had dabbled with sports photography, and in particular, cycling due to the fact that he's a big fan.

But then something happened. And as very typically occurs in life, it wasn't planned at all. A strange idea began to form. "My life almost seemed to take that path. I've found that sometimes things just happen, seemingly for no reason. That said, it's almost always about people - the people you meet, the people you leave behind. It's those people that shaped the project."

What actually happened was that one day, while Jeffries was walking the streets of London, he came across a homeless girl in Leicester Square who was sleeping in a sleeping bag. He took a photo of her, but she spotted him. His initial instinct was to slip away, but instead he decided to strike up a conversation with her. "She kicked up a right fuss!" Jeffries says. "I was incredibly embarrassed and was faced with a decision; should I walk away, or go and apologise for taking the photo? I chose the latter, and her story really struck a chord with me. The girl never gave me her name, and I never gave her mine. All I know is that she was 18-years-old and had been kick out of home. But today, I can safely say that the subsequent images I took of her changed my approach to street photography forever."

Photography and psychology

The initial encounter with the girl in Leicester Square also came to set the standards for Jeffries' future photographic approach. It made him understand the importance of getting to know the person you are photographing before taking the portrait. His initial approach has continued to be his passport to be allowed to take his rough portraits, without any kind of filter, of the people he meets. But a crucial factor in the success of the portraits is time, and Jeffries' approach requires plenty of it, regardless of whether he walks the streets of Los Angeles, Miami or London.

“[Time] is of fundamental importance. You only get the right shot if you dedicate time to your subject. And that’s what I do out there on the streets. I look at strangers. I look deeply at them,” he says. “I stop and talk to those with whom I feel an immediate connection. It’s hard to explain, but I kind of have a sixth sense for emotion, the loneliness, if you like. I don’t go out with the intention of shooting images now, but I did when I first started. Now, it’s more important for me to immerse myself in a community as I have done in Overtown, Miami, for example. For some strange reason, it gives me a sense of belonging. As a result, my encounters are much more time-consuming than they used to be, and actually, I enjoy it that way.”

It’s clear that when you work this way, where your aim is to get close to people, physically as well as mentally, you need to rely on psychology when approaching your subjects. It’s sort of a game where your goal is to be allowed to get close to people. “It’s actually quite thrilling. It’s so much more than just stopping a stranger and saying, ‘Can I take your photograph’. I think that’s where a lot of students fail. They don’t take the time. They aren’t really interested in the person, more in the final image. For me, I’m at my happiest out there. Maybe, I seek them out to fill voids in my own life. In fact, somebody once wrote to me and said, ‘Maybe you need them more than they need you’. At some level, perhaps they are

It’s the ones I have the deepest empathy for, that I stop and hopefully start a conversation with.

right. Without really being aware of it, I’ve been searching for something for years,” Jeffries says. “I’m the biggest romantic in the world. I believe in love. But I have also tried loneliness, so I can easily recognise it in others. It’s comforting in some strange way to be around people who share the same feeling, albeit in different circumstances,” he says.

Danger minimisation

Part of Jeffries’ photographic preparation before arriving in a new and unfamiliar place is his ‘geographical recognition’. Before he arrives, he does considerable research to understand where to go and in which environments to be extra cautious. “Just take places like Overtown in Miami and Skid Row in Los Angeles, for example. Both can be quite dangerous at times. You have to know what to expect. I’m always quite nervous when I first get out of the car, but that quickly dissipates the moment I begin to talk to people. I have to find the right place to photograph emotion, because that’s what I do: I photograph emotion,” Jeffries says. “Some of my most powerful images have been shot right on my doorstep. You don’t have to travel for thousands of kilometres to get a strong image.”

Jeffries says emotion is the name of the game. “And emotion is everywhere. You just need to know how to recognise it, and then have the skill to capture it. Sometimes people ask me if I have a secret to spot people, or how to find that emotion. I walk for hours, gazing into strangers’ eyes. It’s hard to explain, but I ‘look’ with my eyes, and when I do so, I’m trying to ‘feel’ these people. It’s the ones I have the deepest empathy for, that I stop and hopefully start a conversation with.”

cont’d on page 50 ►

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On the walls

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See

Ballarat International Foto Biennale, Ballarat, Victoria, various locations, until 20 September.

The Ballarat International Foto Biennale is staged in seven unique heritage buildings in Ballarat, Victoria. This year it celebrates a notable 10-year milestone; its sixth, the BIFB is the only internationally-significant photographic event in regional Victoria. Some of the numerous, notable photographers involved include Dave Tacon, Pang Xiangliang and Darrin Zammit-Lupi.

www.ballaratfoto.org

The Digital Show, Melbourne Exhibition Centre, Melbourne, Victoria, 16 – 18 October.

Held every two years, The Digital Show is one of the largest consumer technology events in the Southern Hemisphere. The show includes equipment demonstrations, exclusive product launches and inspiring talks by local and international photographers. The show features professional photography and digital lifestyle, the Piazza (a showcase for creativity in print, digital, and video), the APPAs, The Inspiration Theatre, and four creative learning centres.

www.thedigitalshow.com.au

Bare: Degrees of undress, National Portrait Gallery, Canberra, ACT, until 15 November 2015.

This exhibition celebrates nakedness in Australian portraiture, and is intended to be fun and forthright. It includes portraits of some of

Australia's greatest sportspeople and creative achievers, including Billy Slater, Germaine Greer, Dame Edna Everage, Matthew Mitcham, David Gulpilil, Megan Gale, and many others.

www.portrait.gov.au/exhibitions/bare-2015

Wildlife Photographer of the Year, Australian Museum, Sydney, NSW, until 5 October.

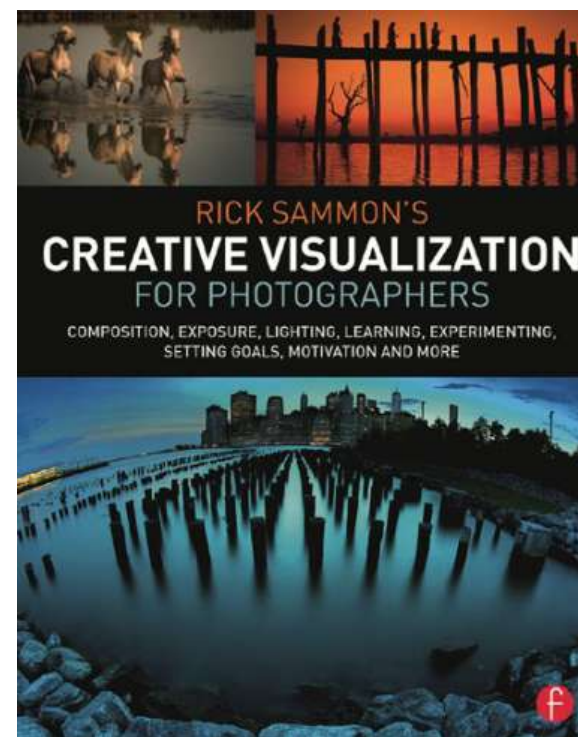
Now in its 50th year, the exhibition provides a global platform that showcases the diversity and wonder of nature. Two Australian entries are among the 100 award-winning photographs shortlisted this year, including work by Matty Smith. Wildlife Photographer of the Year was awarded to American photographer, Michael 'Nick' Nichols.

bit.ly/1KNof4S

Julia Margaret Cameron, from the Victoria and Albert Museum, London, Art Gallery of NSW, until 25 October.

A pioneer of photographic portraiture, Julia Margaret Cameron remains one of the most influential and innovative photographers of the 19th century. Cameron introduced an emotive sensibility to early photographic portraiture. Drawn from the extensive collection of London's Victoria and Albert Museum, the exhibition features over 100 photographs that trace Cameron's early ambition and mastery of the medium.

bit.ly/1MegUFb



Nikon-Walkley Press Photography Exhibition, State Library of NSW, October 15 – 29 November 2015.

The Nikon-Walkley Press Photography Exhibition features the biggest stories of the past year through the lenses of Australia's best press photographers.

www.walkleys.com/about/photography-galleries/

Enter

The Al-Thani Award for Photography Call for entries closes 16 November.

The competition consists of two sections: a General section and a 'Places to be' category. Share in US\$80,000 in prizes along with a Leica M6.

bit.ly/1ghhSTn

Read

Rick Sammon's Creative Visualization for Photographers. Published by Focal Press.

Rick Sammon's latest book is a methodology for turning snapshots into extraordinary shots. In *Creative Visualization*, Sammon presents his approach for creative digital photography, with easy-to-follow examples, including visual examples of "photo failures" side-by-side with successful ones. He also shows how simple changes, with visualisation, composition, post-processing, and more, can make all the difference.

bit.ly/SammonCreativeVis

If you'd like to have your upcoming exhibition, book or competition possibly included in the *Showtime* section, please have all relevant material to marcgafen@yaffa.com.au no later than 10 September for the November/December issue and 10 November for the January/February issue. Only items relevant to these periods will be considered.



◀ cont'd from page 46

Poetry and drama

Today, throughout the world, roughly 100 million people are living on the streets. The global economical crisis, which started in 2008, has definitely contributed to increasing this population. We, the inhabitants of major cities around the world, meet them every day. Sometimes we notice them, other times we don't. The question is whether it's possible, through photography, to raise public awareness about these people and what it's like living the way they have to.

It's true that there have been numerous discussions on the subject of photographing those living in less fortunate circumstances. "Some think it's unethical to photograph homeless people. I would say that it depends. Online, someone once commented on my work: 'Jeffries is making and publishing powerful portraits of people who would otherwise go unseen. He is certainly saying something about their awful reality. Does it change anything? Well, he is trying, and there is a chance his work may influence people and help people. The more powerful the work, the better the chance'. When I read this, I really couldn't believe it. It was as if my mind had been read. I try super hard to make my portraits much more than merely 'portraits'. I try to make them relevant on a basic human level."

With his photographic activities, Jeffries is dealing with people who fall into the lowest levels of the social hierarchy, so it's not unexpected that he would occasionally encounter problems. "I trust my instincts; knowing who to stop and talk to, and who to pass by. Sometimes confrontation is

unavoidable. My last trip to Miami, in 2014, was an example of that. I was taking photographs of a prostitute named Margo, when a man approached us. 'Take a photograph of me,' he demanded. I politely refused and his reaction then became extremely violent. If Margo was not there to calm him down, I think I would have been in a bit of trouble that day," Jeffries says.

Jeffries admits that he's experienced a number of similar scenarios. "It goes with the territory," he says. "It's part of the appeal, actually. I get a strange kind of buzz from being in places where that can happen. And then, you have the money issue. Of course they ask me for some, and of course, I give them money. I make no judgments about how they choose to spend it. Some will buy lunch, some will buy drugs. You can't dictate to somebody else what they do with their money."

In Miami, Jeffries met a prostitute and heroin addict who went by the name, Snow. "I walked into the small room she rented and she was sick and in withdrawal. She could hardly stand. I gave her \$100. I knew she would buy drugs with it, but it actually saved her from going out on the street to give a guy a blowjob for \$10. Me being there is not going to change lives. On a micro level, I can and will try to make those lives easier. On a macro level, the images work by raising awareness of homelessness that in some way make people more inclined to support the larger organisations that offer assistance programs to drug addicts."

Lost Angels

The name chosen for Jeffries' project, *Lost Angels*, has something both poetic and dramatic about it. "I don't like to give the photographs names or descriptions," he says. Instead, I think that an image must depict everything it needs to. However, my images are very

much spiritual representations which use shadow, light and emotion in a religious way. *Lost Angels* was the perfect 'label'", he explains.

Another thing you notice is the playfulness of light and shadow. His subjects seem to peak out of the darkness. Some have compared his to the famous techniques used by the artist, Caravaggio, where he played with light and shadow. When it comes to discussing his post production approach, Jeffries believes that, while important, is not central to what he's trying achieve with the images. "I photograph emotion, not circumstance," he says. "My images are often devoid of any background distractions for that very reason. I must point out though, that all the images are shot out on the street, not in a studio."

With regards to post production, Jeffries quotes Justin Zackham, a US writer and producer, best known for the movie, *The Bucket List*, who was also interested in his approach. At the end of Jeffries' explanation, Zackham said, "Your images are incredibly powerful pieces of cinema. Having heard the process, I now know that it's irrelevant in the understanding of the final piece". And Jeffries tends to agree with him. "I'd prefer people to spend their time lingering over everything I pack into an image, not wondering how to replicate it". ■

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